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THE ETUDE

Music Magazine



F. S. C. O. K.

A PARISIAN SERENADE

MAY 1929

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Let's peek behind the curtain . . .

Foxt, at the Metropolitan Opera. Swords clash in the dual scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . . "We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."

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hetto Paraphrase or Foster's Plantation Songs (a great favorite with the youngsters), or any of 2500 different selections from such great artists as Ljéviné, Brailowsky, Samarinoff, Lopez, Youmans, or a hundred others. Every crescendo or diminution, every bit of shading, or expression is preserved with fidelity. Only the Ampico does this; no other instrument may use the patented devices which reproduce exactly the artist's playing upon the piano. \$2495.

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OTTO NICOLAI

THE LITTLE THEATER OPERA COMPANY of New York and Brooklyn is reported to have given toward the close of the season a series of notable productions of operas in English, among which were "Scotch" and "The Merry Widow," "Blossoms of Damascus," and "The Merry Widow." The company has been mentioned as an American version of the Opera Company of Paris. Promising young singers are offered a chance to display their ability. Gatti-Casazza is among the patrons of the movement and has contributed generously from her operatic wardrobe.

DAME YVETTE MELBA, now in England, has expressed her desire and intention to put all her energy and influence into the sister-city project, "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project. With business and artistic prestige of Sir Thomas Beecham's "League of Opera" project.

AME JULIE RIVE-KING, a great favorite of the last generation, and one of America's first female pianists to win wide renown, gave a recital in Chicago on February 27th. Now seventy-four years of age, her "charm and competency" enabled her to excite her teen-ager as in the flush of her career.

A DEBUSSY MEMORIAL CONCERT was given at Amsterdam, on January twenty-eighth, under the auspices of the Holland Committee. The recital, twenty-two thousand francs, were deposited at the French Legation, to be added to the fund being raised in Paris for the erection of a monument to the composer. A similar festival in Buenos Aires recently contributed forty thousand francs to this fund.

IN THE TEXAS COMPOSERS' CONTEST for the one thousand dollar prize offered by the Composers' Club of San Antonio, the third prize has been divided between the winners, Carl Verth and Fort Worth and Mrs. Harmon. The judges were Mario Monti, Ernest Schelling and Boris Levenson.

ROY ADOLPH BRODSKY, principal of the Royal Manchester College of Music, England, since 1905 died there in June. Dr. Brodsky came from Russia, in 1881, he claimed Tchaikovsky as a personal friend. Dr. Brodsky was the United States in 1890 to become leader of the Danubius Symphony Society which post he held, his going to Manchester.

WIDOWS OF TWO FAMOUS NINETEENTH CENTURY composers, still survive. Mrs. Nina Grieg herself once an eminent pianist, she is now eighty-three years of age, participated about a year ago in a concert of her famous husband's compositions in the twentieth anniversary of his death. Gustav Wagener was ninety-one in January. He was a quaker and a Unitarian. He was a Unitarian. He was a Unitarian. He was a Unitarian.

NINA GRIEG used life at Bayreuth. Noted for her frequent appearances at the Bayreuth Festivals, she is still considered largely as a Wagnerian and great, as was Wagner's wish.

JULIUS VAN BEETHOVEN, a great nephew of the composer, is reported to have died recently in Vienna.

ARTHUR MIDDLETON, one of the best known of America's concert and oratorio artists, who since 1905 has been in the Chicago and Metropolitan opera companies, was in Chicago, on February 27th, at the age of forty-eight.

THE UNITED STATES ARMY BAND sailed on April 10th, a series of sixty concerts in various countries of Europe, including a special engagement at the Exposition at Seville. Music of the composers of all the American nations will be featured on the program.

M. RIENEHARTON, the eminent French conductor of the Paris Opéra, died recently in a motor accident in Berlin devoted entirely to the works of French and Russian composers.

THE RACH CANTATA CLUB of London, with the Right Reverend Lord Bishop of Oxford as president, and a Kennedy-Skott as conductor, has given a chamber performance of the cantata, on February 27th. The cantata was sung at the Royal Academy of Music on February 13th.

THE ROYAL BELGIAN BAND, known as "La Musique des Carabiniers," arrived in New York on March 10th, for a three months "goodwill" tour of the United States and Canada, under the immediate patronage of King Albert. An amusing incident of the preconcert of the organization was a midweek radiogram from Captain Arthur Prevost, conductor of the band, thanking the command of the American Army for the offer of cavalry horses for their parade in New York City Hall, but declining with explanation. Unfortunately, their parade horses do not speak French and our musicians are naturally unable to go all the time made to their notes in the French language.

A CONFERENCE OF ENGLISH-SPEAKING MUSICIANS is to be held at Lausanne, Switzerland, during the first week of August. It is an outgrowth of the "Field Day for Music Educators," British and American, which was held in London on July 7, 1923. Participants may be held by addressing "Music Conference" to the Philadelphia Musical Association, 100 Madison Avenue, New York City.

MOZART'S "DON GIOVANNI" met mentioners, who the master opera singing opera, is announced for a revival by the Metropolitan Opera Company and by the Chicago Opera Company. The title role, with Pavi Laskar as Leporello, Benini as Don Giovanni, and Benini as Don Giovanni, will be given at the Metropolitan Opera Company and by the Chicago Opera Company.

THE COLLEGE OF ST. NICHOLAS, named for the patron saint of chorboys, and especially of chorboys, has been established at Chelmsford, Essex, England. It has been endowed as a center for the training of chorboys, and the school is now open. The school is now open. The school is now open.

ENGELBERT HUMPERDINCK'S HOME, at Weimar, Germany, has been purchased by the government to be remodeled and devoted to the use of a museum of memories of the master.

ETUDE MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor, JAMES FRANCIS COOKE
Asst. Editor, EDWARD LEWIS WORTH
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE GUILD OF OPERATIC ARTS has been organized in New York, with the purpose of preparing in America, American artists for the Grand Opera, and for the purpose of the development of our American composers of opera.

THE SEVENTH ST. CECILIA FESTIVAL was held at the University of London, on February ninth, the chorus of five hundred women, with the orchestra of London Girls' Clubs, with Mr. Harvey Grace as conductor.

THE SOUTH CAROLINA STATE MUSIC TEACHERS' ASSOCIATION, with William C. Mayhew as president, met for its eighth annual convention, at Spartanburg, on February 25th. Among the speakers were Mrs. Crosby Adams, Frederick W. Wadell and James H. Huse, State Superintendent of Education.

HARRISON WILD, for thirty years conductor of the famous Apollo Club of Chicago, and since 1892 leader of the Mendelssohn Club of that city, died suddenly at his home, late in February. He had been a member of the Apollo Club about three years ago, because of increased loss of health. He was probably the most widely known pupil of Clarence Eddy, and he had held positions as organist in several leading churches of the city, as well as having been at one time official organist of the Auditorium.

THE EASTERN MUSIC SUPERVISORS' CONFERENCE, met in the Benjamin Franklin Hotel of Philadelphia, on March 13th to 15th. Leading speakers were Mr. Claude Roeschberry, on "Extension of Equal Opportunities for Music to all children," Edward Carter, on "Better Preparation for Better Teaching of Better Music," George H. Garrison, on "Music and Music," Victor L. F. Remann, on "Instruction and Instrumental Music," Jacob A. Wadsworth, on "Some Changes that would Result in a Better Musical Program," H. S. Kral, on "Piano Classes," and James Francis Cooke, on "Musical Conditions Abroad." Leading organizations (furnishing musical entertainment at the conference) were the Catholic Consolidated School Boys' Chorus, under Mrs. Mary Muldowney; the Philadelphia Musical Association, under Mrs. J. H. Muldowney; the Philadelphia Musical Association, under Mrs. J. H. Muldowney; the Philadelphia Musical Association, under Mrs. J. H. Muldowney.

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TOSCANINI'S THIRTIETH ANNIVERSARY as conductor at La Scala was celebrated by the inauguration of a "Fondazione Toscanini" for giving assistance to the education of children of the people connected with that opera house. In response to an appeal by the Mayor, a large sum was contributed by the Milanese. In connection with the celebration, the society which maintains the museum of the theater published a book of the history of the company and the hall from 1778 to 1928.

OSHP, in New York, his spring season of concerts without a substitute for the *Great Piano Concerto* in B-flat major, which was suddenly taken by him, when he was called to the assistant Conductor, Arthur Rodd, who took his place at the piano and gave an inspiring reading of the piano's score.

ANDRÉ MESSAGER, the eminent French composer, best known in America by his "Moussorgsky," died in Paris on April 24th. He was born in 1854. He began his career as a church organist and was appointed to the position of organist in 1874. In 1880, he became conductor of the Grand Théâtre de Bordeaux and from that time turned his attention almost entirely to operatic composition and conducting. He had held positions in Paris, at the Opera Comique, and as conductor of the Conservatoire National Supérieur de Musique. He was also director of the Grand Garden Opera House of London.

SCHUBERT'S "WILKING," a manuscript, was recently sold at auction in Berlin, for five thousand dollars—probably more money than the unfortunate composer saw in his entire life. The manuscript of his *Perles des Nuits* brought 1775; Chopin's *Pavane* in *Eden* 1875; Liszt's *Les Nuits* 1875; Beethoven's *Les Nuits* 1875; and a letter from Mozart to his son held the post at Westminster Abbey.

S. WESLEY SEARS, organist of St. James' Protestant Episcopal Church, and one of the most gifted and popular of Philadelphia organists, died from a short illness, on March 7th. He was a pupil of Walter, the eminent French organist, and of Sir Frederick Bridge, who so long held the post at Westminster Abbey.

THE MUSICAL CENTER OF AMERICA has been declared to be LaPorte, Indiana, by a survey of the entire country recently taken. Nine per cent of the 15,158 inhabitants of LaPorte are regular attendants upon musical events. The same statistics show that but four per cent of our general population attend concerts and recitals. Of the metropolitan centers, Chicago, New York, and Boston, less than one per cent of the population attend concerts.

FERNANDES ARBOS takes about twenty-five of the players of the Madrid Symphony Orchestra each year on a tour of the United States and four thousand inhabitants or less are visited in all parts of the country, the audience being sometimes mostly peasants. Such is reported to be the favorite composer, perhaps because of the rhythmic force and virility of his music. Under Senior Arbos' inspiring leadership the Madrid Symphony Orchestra has risen to a place of eminence among European musical organizations.

THE AUDITORIUM, so long the social and musical center of Chicago, heard, on January 26th, its last performance by the Chicago Civic Opera. The opera was "Romeo et Juliette" by Charles Gounod. The first season in the Auditorium was the first season in the Auditorium. The first season in the Auditorium was the first season in the Auditorium. The first season in the Auditorium was the first season in the Auditorium.

PIETRO MASCAGNI, known throughout the musical world for his *Cavalleria Rusticana*, was admitted on January 20th, to membership in the Royal Academy of San Luca, Rome. This academy is composed of the most eminent men in science, art, music, literature and government.

(Continued on page 97)

PLAYTIME MELODIES

FOR THE PIANO
Edited by
W. OTTO MIESSNER



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THE MUSICAL HOME READING TABLE

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Instructive and Interesting

Conducted by
A. S. GARBETT

Chopin's Perfection of Detail

CHOPIN, the composer, comes in for some careful analysis in Hadow's "Studies in Modern Music" (second series), in particular as regards his attention to detail. "No composer in the whole history of music has labored with a more earnest anxiety at accuracy of outline and artistic symmetry of detail. We have here no clattering of dishes at a royal banquet; no casual indulgence of accompaniment, no gap filled with unmeaning brilliance or idle commonplace; every effect is studied with deliberate purpose and wrought to the highest degree of finish that it can bear. Of course, his thoughts were conceived spontaneously; no man could have written the poorest of Chopin's works by rule and measure; but before they were deemed ready for presentation they were tried by every test and confronted with every alternative which a scrupulous ingenuity could

propose. It is no small commendation that workmanship so elaborate should be beyond the reach of any imitator.

"As a rule, it is the dashing, daring, impetuous pioneer in art who distances all followers, and finds himself, he hardly knows how, on a height that they can never hope to attain; in this case the climber has planted every footstep with a careful circumspection; he has employed all his prudence, all his foresight, all his certain command of resource, and yet, at the end of the ascent, he stands alone.

"The reason for this is twofold: first, that Chopin's intuition of style was a natural gift which few other composers have possessed in an equal degree; second, that he brought to its cultivation not only an untiring diligence, but also a delicacy of taste which is hardly ever at fault."

Sob-Stuff

"Now let us start over once more again," says the conductor, with admirable courage and geniality, washing his hands with imaginary soap. He mounts his throne, Madame clutches her support handles. The music begins.

The passage is from Mary Fitch Watkins' "Behind the Scenes at the Opera," but this particular chapter deals with making phonograph records.

To continue: "The manager smiles, the conductor beams as he waves his baton, the assistants finger the cigarettes in their breast pockets. This promises well; things are going nicely. What a gorgeous voice that woman has! The lilt of the song swells and dies, the singer's last beautiful note is being sung out like a strand of silver gauze and, then the secretary sneezes!

There is a moment of black and scarlet, a tenseness of white faces and dead

silence. Frightened eyes are fixed on the wretched girl with dread fascination.

"But replete as ever with charming surprises, the prima donna does not commit murder; on the contrary, she produces her most bewildering smile for the emergency. 'My dear Miss Simpson, go home at once and to bed,' she says to the quivering secretary, full of concern. 'What is a small thing like one of my records, if you are catching cold.'"

And, so the story runs, Madame instructed the paralyzed conductor to "just cut the scene out; it is a good record." Apparently something of the sort is done, for weeks later "a harassed fat woman, with many bundles and two small children in hand, stops at the phonograph department of a large store. Give me that new lullaby record of Madame Filligree's—the one with the lovely sob at the end!"

Fourteen Prima Donnas of the Pianoforte

In "My Musical Life" Walter Damrosch gives an amusing account of a testimonial concert given in aid of Moszkowski a few years ago, organized by Ernest Schelling who, with Harold Bauer, enlisted the cooperation of twelve other celebrated pianists in America at that time. The list included Lily Ney, Ignaz Friedman, Ossip Gulerowitch, Rudolph Ganz, Leopold Godowsky, Percy Grainger, Ernest Hutchinson, Alexander Lambert, Josef Lhevinne, Yolanda Mero, Germaine Schmitzer and Sigmund Stojowski.

"Mr. Flagler offered the services of our orchestra (the New York Symphony)," says Damrosch, "but, as the stage was completely filled with fourteen grand pianos, there was no room for an orchestra and I had to content myself with the possibility of being taken on as a piano mover, as I longed to take part in the affair in any capacity.

"The morning before the concert, however, I received a hurried telephone call from Ernest Schelling. He said: 'Please come down to Steinway's immediately and help us out. The fourteen pianists are all here for rehearsal. We have arranged for several compositions to be played by all of us, but, alas, each has his own individual interpretation, and nothing seems to make us play together. We need a conductor!'

"When I arrived at the rehearsal hall the confusion was indeed indescribable, and it took some time to bring order out of chaos. Here were fourteen of the world's greatest pianists, veritable prima donnas of the piano, but several had never learned to adapt themselves to play together for a common musical purpose, and when I rapped on my stand for silence in order to begin the Spanish Dances of any capacity.

(Continued on page 391)

A "running Waltz" in modern style. Grade 4.

BERNICE VALSE BALLET

FREDERICK A. WILLIAMS

Tempo di Valse M.M. $\text{♩} = 72$

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Other Music Sections in this issue on pages 361, 369, 401

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CALL OF SPRING
INTERMEZZOTHE RYDGE
MATHILDE BILBO

Moderato M.M. ♩ = 108

p *cresc.* *mf* *p* *mf* *dim.* *p* *cresc.* *f* *mf* *mf dim.* *p* *molto rit.* *D.S.*

TRIO *schorzando* *mp* *p* *cresc.* *f* *rit.*

* From here go back to ♩ and play to *Fine*, then play *Trio*
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THE RYDGE

a tempo

mp *cresc.* *p* *f* *dim. e rit.* *mp*

INTER NOS
INTERMEZZO A LA GAVOTTE

CARL WILHELM KERN, Op. 610

A stately and sonorous modern
dance movement. Grade 3 1/2
Tempo di Gavotte

p *mf* *p* *mf* *schorzando* *a tempo* *p* *cresc.* *spiccato* *Fine*

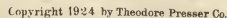
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FRITZ HARTMANN, Op. 207

Moderato M. M. ♩ = 72



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GROUP
No. 24

- TURN TO PAGE 400 AND CHECK UP YOUR ANSWERS

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of musically-inclined friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the recreation room reading table.

By H. EDMOND ELVERSON

And, so, the pages on which are drawn the pathways travelled by those who have achieved renown are filled with tales of triumphs over obstacles, tales that are more thrilling than any that the pen of fiction has ever told. They are more thrilling because they tell the stories of those who have been known in the flesh of our own existence. They are more thrilling because they point the way to possible achievements by our very own selves.

At the end of that tedious month and a half she returned to the master. A few notes; and another six weeks of rest! Then came a long trying period of slow voice building, out of which bloomed perhaps the most glorious career in all the annals of song.

By EDNA KALISCH

To gain technic in place of practicing numerous pages of monotonous exercises, select difficult passages from the masterpieces, those containing thirds, octaves, arpeggios, wide-spread chords, runs and cadenzas being most suitable.

The Rhapsodies of Liszt hold an abundance of such exercises. No. 12, for in-



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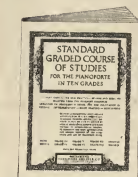
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EDITORIALS

The Private Teacher

IN no country in the world has there been such an amazing development in musical conservatories as that which has come about in America during the last twenty-five years. We have every reason to be immensely proud of our music schools. They supplement but by no means supplant the work of the private teacher. Like the family doctor, and like the surgical specialist, there will always be a rich and broad field for private educators in music.

The contact between the music teacher and the music pupil is one of the closest in the pedagogical field. Music has been successfully taught in classes up to a certain point, just as art has been taught in groups. However, minute observations of both methods convince us that, while it is a fine plan to have young people who are interested in studying music, to meet in groups and conferences such as teachers have been giving for years at pupils' recitals; still the private teacher, sitting alone with the pupil, watching every note and every finger, can and does, in practically all instances, render an individual service which is invaluable. This is largely because of the art background of music and because, in music, practically every individual presents a markedly different problem from every other individual. Any young teacher who has given only a hundred lessons finds this out. It is one of the reasons why

musical pedagogy is so hard to impart. It is one of the reasons why the older teacher, who has "kept up to the times," is often able to do more with intricate cases than the youngster. After one has given four or five hundred lessons, one is just beginning to learn the higher technique of teaching.

Again, we are continuously presented with the fact that some teachers can command the attention and the interest of a class, while others must, by the very nature of things, confine themselves to private instruction. Liszt was an example of the first class; while Chopin found anything like class instruction abhorrent. Chopin was the ideal private teacher.

There is no question but that class instruction in

pianoforte playing will do a great deal of good. It will help thousands, who otherwise can not afford music study, to get a start. Later they will take up the study individually with some teacher in or out of a conservatory.

There may be some so unfitted to the class or group idea that they will become disheartened and discontinue. We know of one case of an art student who failed utterly in art classes but who triumphed wonderfully under a private teacher. The right course was not discovered until the parents had spent two or three thousand dollars.

Class instruction, by the law of competition, will improve teaching in general, from the standpoint of quality. The private teacher depends upon the quality of his work for his success. He has something very serious at stake. If his pupils do not succeed, his reputation and his fortune will diminish. This is an enormous incentive and at the same time a great responsibility. We know, because we have been through it.

There will always be an ever-increasing demand for the better class private teacher of beginners and adults, if that teacher will but keep on ever advancing. With the huge increase of hospitals there has been a corresponding growth of medical specialists and their fees have increased enormously. With

an increase in the number of conservatories we predict a demand for high class teaching specialists far greater than ever before, and we are sure that their fees will be so magnified that their musical pedagogical grandfathers, who received one dollar a lesson, would be speechless. Even the great violin teacher, Leopold Auer, who is said to have received as high as one dollar a minute at some of his master classes, probably would be surprised could he but know the fees which great music teaching specialists may receive in the future. Our debt of gratitude to the private teacher is unlimited. Thousands of the patient, self-sacrificing workers in all parts of the country are the real foundation of our future.



A MONUMENT TO CHOPIN IN THE PARK MONCEAU OF PARIS

PIANO MAKING IN AMERICA

IN OUR beloved country, manufacture of all manner of things has reached such prodigious volume and such high standards and such enormous distribution that we stand before the world as one of the great constructive forces of modern times. We have taken our wealth from the earth, from the fields, from the forests, and have combined it with the products of all the world, in cyclopean measure, for the benefit of all mankind.

We may be pardoned for our pride in our products and in the men and women who have been building up our industries for one hundred and fifty years.

There is no manufactured product, however, in which the American can take more pride than in our own pianos. Possibly some of the worst pianos in the world have been made in America, by factories operated for mere commercial motives. On the other hand, it is generally admitted that the finer American pianos are not excelled by any instruments made anywhere.

We like to think of our American pianos as being the work of superior craftsmen with ideals above the mere matter of making money. A fine piano is an art product, not the result of automatic machinery like a "production" automobile.

Two years before the signing of the Declaration of Independence, John Behrent, in Philadelphia, made what is believed to have been the first piano made in America. Since that time thousands of men and millions of capital have been invested in the making of pianos in America. Many of the first makers employed the finest craftsmen who could be imported from Europe. Working in a new world, amid unrestrained conditions, their inventive faculties were developed, and some of the greatest improvements in the manufacture of the instrument have been created on American soil.

THE ETUDE's policy of not identifying individual manufacturers in its reading column prevents us here from mentioning any of the splendid pioneers who in the last century contributed enormously to the art of piano making in America.

We advise our readers to study the history of the piano in Grove's Dictionary and in other reference books. It is stamped by the highest ideals and personal character of the makers.

The merchandising of the piano in America is conducted upon a level of distinguished presentation of the various makes that may well give all musicians real pride. In all of our American cities there are piano ware-rooms that are the most beautiful display rooms of their kind. Anyone in New York, strolling up Forty-second Street to Fifth Avenue and then to Fifty-seventh Street, cannot help being impressed with the modern places in which the piano is enthroned. No merchandise in the world is launched amid more artistic and beautiful surroundings. This is richly merited by the enormous service that the instrument has brought to musical art.

GALLOPING YEARS IN MUSICDOM

THE leap from bustle and hoop-skirt days to this frolicsome hour of the open-back Lido bathing gown is no greater than that from the music of the sixties, seventies, eighties and nineties to that of 1929. Great Glory, what a change! We have hurdled from the age of the backwoods parlor organ, with its Victorian veneer, to the modern grand piano in the Della Robia room—Florentine even to the imitation candles set in the fifteenth century wrought-iron brackets. The "Battle of Prague" has turned to the "Battle of the Plague" (as the Jazz trash so often heard might be called). Music is wirelessly piped in our houses like the town water, and we may have whole libraries of record interpretations of great masterpieces by the greatest artists.

But, *cara amica*, this is an age in which we must interpret music if we would get the best from it. Some have called it "The Age of Music." We grant it that. Musical opportunities have multiplied like daisies in the field. Music means more to everybody now than at any other time. The radio and the sound reproducing instruments are among the greatest blessings of modern life—but unless we utilize them in the proper manner

they may deprive us of some of the major advantages of music. Hearing music is one thing. Actually studying it is another. There are thousands who because of lack of opportunity must go through life without ever learning to play; to them the radio and the sound reproducing instruments are godsends.

However, the advantages of learning to play an instrument are so extraordinary that to be deprived of this experience is indeed unfortunate. Music study is unique. Like love and childhood, there is no substitute for it, nothing that can take its place. It compels much more accurate thinking than any other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study. It makes for fine memory, poise, and culture; its other study.

The women of the music clubs of America have no greater opportunity than that of making clear to mothers everywhere that the failure to give a child a good musical training is, in this age of music, almost as serious an error as failure to teach him to read and to write. The time has already arrived when musically illiterate people are classed with those who leave their spoons erect in their cups and spell cheese with a "z"—that is, those who have not made the most of their chances.

The study of music, particularly for little beginners, today, is made as appetizing as cream tarts. Happy illustrations attract, melodies invite, fairy illusion awaits, and children are unconsciously swept to proficiency, without the slightest suggestion of the old treadmill methods of yesterday. More than this, the sound reproducing instruments, the radios and the music in the movies give them a musical appetite which in itself contributes to normal musical growth. Yes, above all things, see that the little ones get every possible chance for music study.

(This editorial was originally written by the Editor of THE ETUDE on request for a music club magazine.)

LEISURE—THEN WHAT?

EVER since man first wrought an ax out of a flint rock he has been making tools to reduce labor and insure leisure. Till—child of civilization—has been kidnapped by countless mechanical and electrical contrivances so that our working hours have been cut down almost beyond belief.

Saint Henry of Detroit, patron deity of the age of machinery, proclaims that we are coming to a five day week. Fine, Henry, but what are we going to do with all this leisure?

Some will unquestionably throw it away upon extravagant follies as lasting as a puff of smoke.

Others will use this precious leisure in building those soul, mind and body qualities which make the game of life worth while. They alone have found the secret of happiness.

Few things can be more profitably developed in leisure than the study of music, particularly the piano. There is nothing so completely absorbing, refreshing, or inspiring for the average man or woman as an hour at the keyboard exploring with one's own fingers the magic realm of music. Every note must pass through a keen, vitalized, exalted soul. Vacations, avocations, games (even golf) cannot steal one more absolutely away from the daily grind.

Of all the things that are learned in school days, nothing provides more for later leisure hours than learning how to play an instrument. Scores of the foremost men in the professions and the industries have emphatically stated that playing the piano in their leisure has been of unlimited practical value in their careers and in their life happiness.

Many of the greatest masters have been obliged to do *hack work*, notably Wagner and Dvořák. Remember the words from the Talmud: "Do not be ashamed of any labor, even the dirtiest. Be ashamed of only one thing, idleness."



THE GARGOYLES OF NOTRE DAME VIEW PARIS AT TWILIGHT

The Music of Paris the Inimitable

SEVENTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

Intimate Visits to Musical Shrines

IT WAS Hackensack night at the Folies Bergère. At least we were treated by those in the neighboring seats to the best gossip from the Jersey metropolis. If the majority of the other visitors were not Hackensackites, they lived within a stone's throw of Main Street somewhere in Yankeeedom. We had peculiar evidence of this. An actor came down to the footlights and made an announcement in French which met with vociferous applause from a very few auditors. Another actor came forward and made the same announcement in English, and the house blew up with something like spontaneous combustion. It appeared that he said that an unknown young American called Lindbergh, who only that afternoon had been described as a "crazy fool," had actually flown from New York City to Paris and had landed at Le Bourget. Josephine Baker, a comely mulatto singer and dancer, turned handspins across the apron of the stage, in honor of her compatriot; the extra started the "Star Spangled Banner" and then the "Marseillaise." Everybody sang, and the *cantate* was just a little more cordiale that night than it had been any time since the war.

The Folies Bergère, the Moulin Rouge and the Casino de Paris, the wicked Meccas of thousands of Americans, are after all very little different from many of the Broadway *revues*. They are quite as vulgar in design, but are carefully insulated in intent, by colloquial French which few of the auditors apparently understand. As spectacles, they excel most American *revues*, because dressmakers, costumers and scenery makers with high artistic training can be procured at a fraction of the cost of similar services in America. The result is that these performances, given not in small dance halls as many may suspect but in large modern theaters, remind one of peacocks dancing on rainbows. In this sophisticated age they seem even bland and innocuous to some. The background, however, is sinister enough to anyone who is looking for disaster in the disguise of joy. One need see only the beautiful, however, and in these amazing shows French art and fine taste are always manifest.

The National Flair

THE MUSIC is most interesting. Forgetting, for the time being, the large areas of the scores frankly borrowed from American jazz, there is something decidedly distinctive and "Frenchy" about the verve and snap of the performance. The orchestras are composed of exceedingly

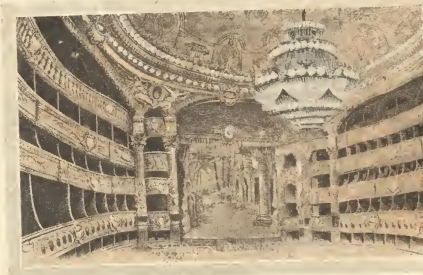
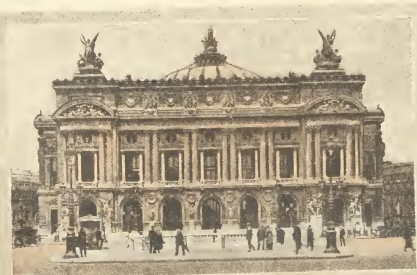
fine players who "catch" their rhythms and "cues" with infallible lightning and effectiveness. But, please, don't judge Paris or France by these spectacles. They are made for the American trade and are filled with soubriquet condiments which have been absent in the best French *revues* we have seen in the theaters patronized by the French people themselves. The splendid, manly French gentleman is just as remote from the frivolous caricature we see on the stage as is the blatant, loud-mouthed cartoon of the isolated offensive American distant from the average American man. French men and French women are serious, earnest folk, voluble in their fun, but with a warm human backbone. Paris is always flooded with students. They roam the streets in the very costumes we have seen over and over again in "La Bohème." Conventionality was guillotined ages ago in Paris. The students of Paris, for their penchant for pranks, add an air of gaiety and a depth of color to Parisian streets not to be found in any other city of the Occident. But Americans see little French students habituate themselves. The Americans who masquerade in the festive costumes of the French students are usually counterfeiters who think more of the pose than of their art.

Nevertheless, the painting reproduced on the cover of the ETUDE MUSIC MAGAZINE for this month, "A Student Serenade in Paris," is not an unrequited episode in the Latin Quarter or under the shadow of the huge white Basilica du Sacre Coeur, which crowns Montmartre, that singular battle of iniquity and sanctity which rises from the plains of Paris, which American students do not take kindly to garrets. Sacrifice is the currency with which most great careers have been bought. Perhaps we have not learned the art of sacrifice in this land of milk and honey, to say nothing of automobiles and installments.

There is, withal, a romance about Paris which Charpentier has intimated in his vista in the last act of "L'oiseau." You may have this view by climbing to the towers of Notre Dame and observing Paris, in the company of the gargoyles. But do not look toward the *Tour Eiffel*, else you will be shocked by blatant Americanism; because an automobile manufacturer (Citroën) has converted this prodigious steel spire into a mere framework for a brilliant electric sign.

L'Opéra

WE HAVE TOUCHED upon the frivolous phase of French life first because it is the magnet which confessedly



THE GRAND OPÉRA OF PARIS, FROM WITHOUT AND WITHIN

(though of very little else), written a *Symphony* for two flutes and one harp in his "Enfance de Christ".

Hamlet's Flute

PAPAGENO in "Il flauto magico" sings of his flute; but it is not *our* flute he handles; it is a shepherd's pipe. And master Hamlet, when he reproves Rosencrantz and Guildenstern with "Though you can fret me, you cannot play upon me," speaks of a pipe, not of a flute.

The last time I heard a duet of harp and flute was on a Thames steamer in an excursion to Kew Gardens. The harpist played in E, and the flautist blew in F, but that did not distress me in the least. A course of ultra-modern orchestral music had trained me to like that kind of thing. I marked my appreciation of this exhibition of "advanced" music by bestowing a six-penny-piece on the performers, after which I felt I had contributed my mite towards the ostracism of the old masters.

On Ability to Sight-Read

By DR. ANNA PATTERSON

IN THE PROFESSION of Music, there are many side-issues, if we may so term them, which, more or less necessary in the training of the complete musician, nevertheless come more easily to some than to others. Among these none is so marked as the ability to sight-read, and especially to "read at first sight." One frequently thinks of the works of Elgar, of Chester, who, rebuked by the irate Handel (then on his way to Ireland to produce in Dublin his world-famous "Messiah") because he could not quickly decipher the composer's manuscript, replied: "Yes, Sir, I can read at sight—but not at first sight!"

How many worthy exponents of the art are much in the same plight, their fear of an undeserved censure making them unwilling to confess. Yet this is a musical attainment to which no one is subject to limitations. Some, by nature, and one might even say, temperament, are excellent sight-readers. Others, though they may reach a certain efficiency, owing similarly to natural propensity, always like a preliminary "look-over" of unfamiliar manuscript. Again, let us emphasize, it is a case of natural aptitude. There are those who, mainly through having the propensity of looking ahead and taking in more than one detail at a time, are good readers; whilst there are others who, less unendowed, who, from one temperamental cause or another, do not, and probably never will, read well.

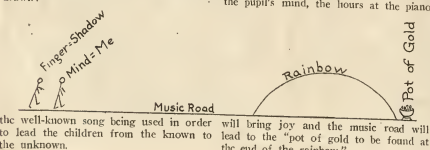
Meeting the Emergency

SOMETIMES emergency may develop the latent faculty. It is reported of Alkt, the son-writer, that he found great difficulty in sight-reading until, on one occasion, being faced actually on the concert platform with the necessity to play an accompaniment at sight, surprised himself at his success under urgency. With not a few musicians, the inability to sight-read is owing rather to nerves or lack of self-control than to any want of technical knowledge. Training can do a great deal in preparing a student; and the constant practice of playing accompaniments, to either vocal or instrumental solo, is the best possible kind of drill-work.

Me and My Shadow

By LOUISE STUART HOLMAN

ALL TEACHERS will agree that only a small part of music pupils really think as they practice. On the lesson assignment of each pupil this picture might be drawn:



the well-known song being used in order will bring joy and the music road will lead to the "pot of gold" to be found at the end of the rainbow."

A few brief hints may be useful to the student. Before you start—and a brief minute or so will be ample for this—get a correct mental impression of the key and time of the selection, noting rapidly what changes of these take place throughout. Then grasp the general nature of the "rhythmic figures," so as not to err on the rhythmic side. Next, cultivate the faculty of taking in two, three or four measures at a time "with the eye." This minimizes the chances of surprises and "slips" of all kinds.

A final word of advice might be: "Keep cool and ready for any emergency which may take place." Of course, we assume that the player has theoretical matters well to his fingers' ends. It will be seen, however, from what we already have said, that the ability to sight-read is not always associated with expert musical knowledge.

The Silent Reader

ANOTHER TYPE of sight-reading is that demanded from those who follow scores away from an instrument, and notably from composers, many of whom write down their inspirations away from a keyboard. This requires very special talent, that is, the power to hear with the eye, or rather "with the mind." Father Bach is said to have ridiculed, as "Harpichord Knights," those of his students who had recourse to the clavichord when composing. The more rigid type of professor agrees with Bach. But there are instances, as was notably so with Chopin, when inspiration has first to be sought by improvisation at the piano. One of the leading English modern composers, Dr. Vaughan Williams, very wisely considers that, apart from the actual sound being heard, it is impossible accurately to gauge musical effects with the eyes only.

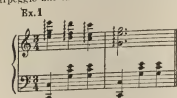
Here again it remains a case for individual capacity. For a composer, the worth are obtained by a composer, it matters very little whether it is by paper or through the keyboard that the desired results are reached. Each creative artist is himself the best judge of the means whereby he can best win the Public Ear—and this, personified, implies the actual hearing of sounds that please.

Then a story might be told pointing out that only when the mind leads the way does the finger (the shadow) go easily and correctly. If this picture is kept before the pupil's mind, the hours at the piano

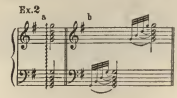
Broken Chords

By CHARLES KNETZGER

There is perhaps no form of composition in which the faults of careless and inexperienced players are more glaringly exposed than in pieces containing broken or arpeggio-like chords. Take, for example:



Do not some pupils invariably play the upper chords as if the two lower were grace notes to be released at once? The arpeggio, indicated by a wavy line before the notes, means that the chord is to be broken, that is, played from the bottom upward, one note after the other in quick succession. A chord written as 2b should be played as 2b, with ties observed.

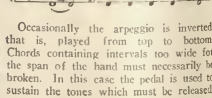
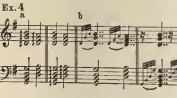


When written as 3a it should be played as 3b.



Notice that in the first example there is a continuous arpeggio, beginning with the lowest tone in the left hand (for the arpeggio mark joins both staves), while in Ex. 2 the two hands begin simultaneously, since there is a separate mark for each staff.

Sometimes only one hand has a broken chord as 4a which is executed as 4b.



Occasionally the arpeggio is inverted, that is, played from top to bottom. Chords containing intervals too wide for the span of the hand must necessarily be broken. In this case the pedal is used to sustain the tones which must be released.

Nothing to Practice

By T. L. RICKABY

EVERY teacher has at some time been asked by the mother why a piece has been assigned for further practice when it seems that parent to be already mastered. The she has nothing to say, perhaps, for often the child's progress excites the pieces given. The teacher may find a little tactical device useful in such cases. Pupils themselves will assert that they had nothing to practice simply because a new piece had not been assigned them. Both parents and pupils must be shown that musical proficiency is a matter of very slow growth and that it does not depend on the number of pieces taken. It depends on the regular "drill" that is not to be neglected nor even slackened for many years.

"Music gives tone to the universe; wings to the wind; light to the imagination; a charm to sadness; peace and life to everything."—PLATO.

Saving Lost Motion in Piano Study

By LESLIE FAIRCHILD

"Do not be in a hurry to succeed. What would you have to live for afterwards? Better make the horizon your goal; it will always be ahead of you."—GEORGE BERNARD SHAW.

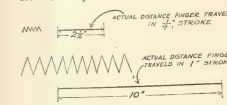
IN THESE TIMES of numerous alluring "short-cuts" and the tendency to try to reach the top with as little effort as possible, there is grave danger of failure for the pianist. On the other hand there are students who put in hours of practice yet never receive the full benefit of their efforts. They are like old fire horses all up and down and so "go ahead."

Probably nowhere is there so much lost motion as in piano playing. A pupil goes through the most ridiculous movements, to accomplish what should be done with a minimum of effort. If an actual moving picture could be made of his performance of a simple exercise he would readily see that he travels miles out of the way to accomplish his purpose.

One pianist, for instance, will execute an outlandish vibrato motion on a key that has been struck, imagining that he is producing an effect similar to that of the violinist, though a little common sense will tell him that such finger movement never alters the tone of the key he has struck. Another who raises his fingers unnecessarily high, with the result of loss of speed. Still another goes through all sorts of strange arm movements. If these performers had really mastered their studies in school, they would have grasped the fact that a straight line is the shortest distance between two points in piano playing as well as in geometry.

Conservation of Motion

IN SOME of the big manufacturing plants there are men who are paid large salaries for reducing unnecessary motions in the work of their employees. Through this means the workers are able to conserve their energy and at the same time increase their output. Pianists can well afford to think along these lines. For a simple, practical example, let us see what the results would be in striking a note five successive times with the finger lifted a quarter of an inch from the key, and then striking the same note five more times, lifting the finger one inch from the key.



In the second instance the finger is made to travel through space just four times as far as is necessary.

This is not to say that all piano playing should be done with low finger action. It is just an illustration to show how energy may be dissipated. However, Mr. Edwin Hughes tells us that Leschetizky, to whom he was assistant at one time, realized the fallacy of very high finger action and did not teach it in his later years.

The Sciences of Piano Technique

IN THESE days of reason and research, modern piano technique is based on scientific principles. The pianist who wishes to achieve success must know these principles and how to apply them. It would be a very good idea for him to discontinue his practice long enough to understand thoroughly the correct principles which underlie piano playing.

Precision in Practice

THE DIAMOND cutter knows well that the beautiful display of prismatic colors can be released from the rough crystallized carbon only by using the greatest precision in cutting and polishing each of the many facets. So with a musical composition. The numerous phases of technique must be studied with the greatest exactitude if the pupil expects to acquire a really artistic touch.

Precision can be acquired only by practicing scales, arpeggios, octaves, trills, chords and difficult passages in compositions at an extremely slow tempo, combined with a vivid conception of what one is trying to accomplish. By a slow tempo is meant a "snail's pace," but this refers to tempo only, not to motions themselves, which should be executed with lightning rapidity.

Clean-cut finger and wrist movements are essential. In practicing pure finger technique it is advisable to use such exercises as are given in Liszt's "The Virtuoso Pianist." The hand should assume a vaulted position with the wrist held somewhat low. All fingers should be curved nicely with the thumb forming a three-quarter circle with the first finger. All playing should be done on the tips of the fingers with no breaking in of the first joint. In practicing pure finger technique should guard against the slightest arm weight.

Below are a few factors that may assist the pianist in gaining greater precision and mastery of his instrument. A review of the article on "How to Avoid Fumbling at the Keyboard" which appeared in the December, 1927, ETUDE, will be of service at this point.

Correct Mental Attitude

Hall of the mistakes made in piano technique can be traced to a hazy mental conception of the technical problem to be solved. The fingers really are capable of doing only what the brain commands them to do. In learning to play a passage correctly the student should close his eyes and review in imagination the correct notes, fingering, dynamics and phrasing required. By so doing practice hours will become more fruitful and the memory more reliable.

Fingering

Suitable fingering gives a sense of security and assists also in memorizing. The regular fingering of the scales, arpeggios and chords helps the student greatly in choosing correct fingerings for similar passages in compositions. Naturally some judgment will have to be exercised. It is sometimes advisable to substitute the weak fingers for the more emphatic beats of the passage and the strong fingers for the less.

Clean-cut Work

See that the beginning and ending of phrases are clean cut, that all embellishments are as sparkling as jewels, and that all unusual effects are prepared in advance.

Expression Marks

Do not anticipate the expression marks, that is, do not start to play *f*, *pp*, *mf*, *rit.*, and so on, two or three measures before the actual markings. It is time enough to make them effective when one comes upon them.

LESLIE FAIRCHILD

Broadening the Horizon

By MARIE F. HALL

HOW CAN WE as piano teachers broaden the horizon of our pupils? How do ourselves get a broader view, a larger outlook, in this physical world of ours? Do you not remember on that hiking trip last summer that, when you reached the top of the highest mountain peak, you got a quite different view of the surrounding country—that the hills which had been close at hand when seen from the higher ranges on either side of them assumed their proper place in the landscape? Your horizon was broadened. It embraced more than the one range of hills; it stretched out and out to the wonderful mountain peaks that seemed to touch the sky.

So in music. By training as well as by unconscious absorption we have enlarged our horizon on the side of hearing and understanding music. We can enjoy a varied musical menu. We attend a recital in which the stereotyped piano program is given (starting with Bach and ending with Liszt), or we hear a program of compositions of the old Italian or modern French or Italian schools. And we are equally happy. Not so the pupil, Scarlatti? "Oh, no, I don't like that, too thin." Debussy? "Too flabby. Doesn't get anywhere." Spanish? "The rhythms make me nervous." They have no guide book at hand to indicate the sights that are worth while, to show the beauty that is hidden in these compositions. We, as educators, must become guides and lead them out into the Promised Land.

The piano teacher in his work labors under a disadvantage, for, unlike the vocal coach, he has no tones to help him tell the story. There is no picture of the choir or costumes or historical atmosphere to call up the picture to the mind of the pupil. So here we must assume that the pupil has imagination.

Imagination, the Indispensable
PSYCHOLOGY tells us that the imagination is a stronger factor than the will in the development of mankind. For to will is a purely intellectual process, while to imagine a thing colors it with the warmth of feeling and emotion. Moreover it is the

image, or mental picture that, indelibly impressed upon the subconscious mind, produces results. One definition of "horizon" is, "the bounds of observation or experience." Then to broaden the horizon, the musical horizon, of our pupils we must enlarge the boundaries of their musical experience, and we can best do this through cultivating and making use of the imagination.

Then again psychology steps in and we learn that, through the association of ideas, we can obtain the goal towards which we are working. Just as a lovely landscape can be seen from many points of view and new beauties discovered from each one, so a composition to be appreciated must be studied from various angles.

Let us, therefore, make use of as many different avenues of approach to the pupil's musical consciousness as is possible, and find the particular avenue of approach to which the individual pupil is most susceptible.

For training, musical diction, form analysis, all have their places in awakening the pupil's imagination and interest. The following are a few general suggestions for broadening the musical outlook.

Take a composition having a simple melodic outline (such as (or graph) *Make of the curves of the melody*). Show how the outlines are more clearly defined in some compositions than in others, how the larger melodic curves are made up of a number of smaller curves or waves. (Use *Dvořák's Goin' Home*, Handel's *Largo*, Mendelssohn's *Songs without Words*, Schumann's *Romance in F sharp* and many other examples that will come to mind.)

A special school or period of music, Scarlatti, for example, can be better understood if there is taken into account the limited amount of music of that period which the composers of that day had at their disposal, the differences between the early simple instruments and the modern concert pianos, the influence of the Church and the court life, and the dependence of musicians upon royal patronage. Have your pupil attend a harpsichord recital and hear the recording of the music of the sixteenth and seventeenth centuries by Harold Bauer and others. Let him study at close range

these "old" compositions. After this eye opening and ear opening process, the pupil will come back, "Scarlatti—what a lot he could do with a little!"

Mood Pictures

FOR THE German "Grimm's Fairy Tales" English unfortunately has no corresponding word, and it is most useful one in music. Watch an audience when Paderewski plays the music of the mood picture. It is the mood picture through his playing that casts a spell over his hearers. Let us make use in teaching of the composers who are mood painters—Debussy gives us shifting mood pictures—everything plays no regular rhythms—so that those who have been brought up on Haydn and Mozart feel the lack of regularity of cadences and phrases. But then Debussy's music to Corot's landscapes. Bring up in the mind of the pupil the picture of a lovely sunset with shifting, changing cloud effects, tints of rose, azure and gold merging into one another. His program, *La Vallée en Chœur de lin*, Paderewski's *Night and Grief* and MacDowell's compositions with their suggestive tints afford many examples of mood pictures.

Show how the emotional or dramatic climaxes are just as evident, just as convincing, as in a well-written play and that the development of the themes is similar to the development of the characters in the drama. Take songs having a climax. Grieg's *Li's Liehe Lied*, Liszt's transcription of Schumann's *Frühlingnacht*, the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Show the ball rolling; the will do the rest.

The average high school or college student would be able to tell at first hearing whether a quotation is from Chaucer, Shakespeare or Tennyson. Could our piano pupils do the same with the music of the great composers? Try them up. Play (without giving the composer's name) sample passages from Beethoven, Chopin

and Schumann until they are familiar with the characteristics (the *Idioms*) of these masters. Our music contests in the schools have done wonders in familiarizing students with good music.

Writing Program Notes

HAVE ALL the pupils play in class. Have them present a short sketch about the composer, a brief analysis of the composition, and, by this introduction, put the listeners into the proper mood of its bearing.

Then reverse the process. Have a composition played (or play it yourself) announcing the name of the composer but without giving the title or any comments on the composition. Then have the pupils write out their impressions—their reactions—to it. They are really writing program notes just as we have them in our amateur symphony programs and are thereby sharpening their mental hearing and musical appreciation.

And right here we would do well to make use of all the mechanical and musical aids in the way of piano players, radios, and so forth, which this age offers us. The best suggestion is to have the pupils write out their impressions of the characters in the drama. Take songs having a climax. Grieg's *Li's Liehe Lied*, Liszt's transcription of Schumann's *Frühlingnacht*, the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Show the ball rolling; the will do the rest.

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Mutes That Raise the Pitch

THERE ARE special French horns made which are rather funnel-shaped with a small tube projecting. E This is at the end of the bell, that is, the area where the vibrating column of air in the horn comes into contact with the atmosphere outside the horn. Because of the change of the air cushion it does happen that the insertion of the mute into the bell of the horn raises the sound a half tone.

Mr. Geyer of Chicago often places a special mute valve on his horns. This mute valve has tubing the same length as that of the second valve. Since the mute valve lowers the sound one-half tone, it therefore, the proper correction for the metal mute. With the use of such a mute valve and a mute it is possible for the horn player to play stopped tones with the same intonation that he plays open or unstopped tones throughout the entire register of the horn. If, however, the horn player uses his hand to stop the tone, instead of using the metal mute, the mute valve will not make the correction properly below G on the second line. All notes below this G will have to be transposed one-half tone higher to be correct in pitch.

Very few professionals use the metal mute, and therefore the mute valve is not so valuable except for playing below G. The best suggestion is to have the pupils write out their impressions of the characters in the drama. Take songs having a climax. Grieg's *Li's Liehe Lied*, Liszt's transcription of Schumann's *Frühlingnacht*, the development of themes psychologically as in the Wagnerian music dramas. Whether you take only piano literature or lap over into vocal the classics are full of illustrations. Show the ball rolling; the will do the rest.

The muted horn has a very dramatic quality when played with power or force. In nine cases out of ten that is the effect wanted when the muted horn is called for. However, a composer occasionally calls for a muted horn when all he wants is a horn and not a change of quality; in this case it is not necessary to mute the horn.

The Proper Horn for Band

SHOULD THE French horn player in the high school band play an E flat or an F horn? The matter of transposing may baffle the young player. The band director himself may wonder if it is not too high a risk to use the F horn when the players a boy of ten has no difficulty with the problem.

Now, of course, if any of the horn players double in the orchestra, it will be necessary for them to play both horns. The band director cannot change from one to the other and be sure of his pitch. It is generally conceded that the F horn quality is more desirable than the lower pitched E flat. As a matter of course, last year I heard some complaint because the third horn part in "Finlandia" went up to B flat. Both my first and third horn players played F horns, and neither of them had only to reach A flat rather than B flat.

While waiting in the halls of the building assigned the bands, I met a boy with a French horn and an extra horn. He said he played in "P" ordinarily, from transposed parts, but since he was going over to the night-guard regiment he had to take his E flat crook. I said nothing to him, but I wondered how confident he was. Evidently, the director of his band felt that there was an advantage in having horn players use the F horn. Personally, I felt that that particular horn player would be at a disadvantage in the night-guard

BANDS AND ORCHESTRAS

Conducted Monthly By
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The French Horn in the High School Band

By PAUL E. MORRISON

PRESIDENT ILLINOIS SCHOOL BAND ASSOCIATION

PART II

will be puzzling him for a long time because of the signatures and the accidentals. I would explain it in this way. Take the scale in the key of D, two sharps. Since you add two flats for the transposition, the two sharps would disappear and you would have the key of C for the F horn. Start by naming the notes and covering as they are sung plays, thus: C, 2, 3, 4, D, the horn players in the band should use F horns and transpose at sight. Perhaps you are not yet convinced that this is the best for high school players. It is well known that the horn parts for orchestras are much more interesting than those for band. Indeed, I have found in some cases that my band horn players were losing interest because of lack of variety in the parts. When, however, I started them to transposing, they became more alert. The transposing introduced the problem element which held their interest.

Only recently one of the horn players began to talk about getting a corset. I started him on the E flat transposition, and after he had mastered that fairly well, I started him on the C transposition. That naming and counting as the pupil plays, after which he is to name them. Then take up a simple melodic exercise, having the pupil name the notes before he starts to play. Follow the same plan in several other keys. Three-quarters of an hour of work along this intensive line will take care of the whole matter. The pupil may not be absolutely sure of himself for a few days, but he ought not to need much, if any, additional explanation.

The signature works out splendidly. Simply always add two flats, the same two flats, B flat and E flat. If you have a signature for four sharps, the B flat and the E flat cancel the first two sharps, leaving the other two exactly where they ought to be for the key of D (or two sharps) in the tenor clef. If you have a signature for the key of G, the two flats to be added are B flat and E flat. If you have a signature of two flats, B flat and E flat should be added mentally and the two present on the staff are in exactly the right place for the third and fourth flats in the tenor clef. If you have a signature of four flats, again the B flat and E flat are added mentally and the four flats present on the staff are in the right place for the last four of the necessary six flats for the tenor clef doubling.

Method of Transposing

THERE ARE two methods of transposing E flat parts. One, which might seem the easier, is that of adding two flats and reading a tone lower; the other, which is really the only one to consider, is that of reading from the tenor clef. The suggestion of a new clef may seem to introduce something strange, something indefinite. In fact that is not the case. The tenor clef player reads readily in three clefs—the bass, the tenor and the treble. These three clefs make it easier for the tenor. Moreover, in passing from one clef to another, he is not puzzled or confused. The bassoonist often has to use the tenor clef. Why not the French horn player?

In the first place, the tenor clef method is the direct method. The player reads the music as it stands. At one time and plays G. Now, if he may have the tenor clef consciously explained to him, he will have the whole matter so clear in his own mind that he will not have to ask about it again. The other method, however,

place the palm of the hand in the bell, the proper way is to place the back of the fingers against the far side of it. This makes it a little harder to hold the horn but gets a softer tone and makes it easier to stop the horn.

The rotary valves of the French horn are slightly conical and can be adjusted. It is a good plan, when trying out a new or used horn, to pull the valve slides and blow through the horn, stopping one tube of the slide, to see if it is in the right place. If there are any leaks the valves should be adjusted. If one is not an expert in the mechanical line it would be wise to send the horn to an expert for adjustment.

If the valves do not work smoothly, one should pull a valve slide and pour in a few drops of ordinary olive oil. Vaseline is not good for this, as it is a grease which corrodes on brass. Lard would be good except for the fact that there is likely to be salt in lard. The very best substance for brass valves and tuning slides is kerosene.

A considerable amount of water collects in the horn and has to be removed from time to time by turning the horn over so that the carbon dioxide in the brass instrument of the horn. This should be done in such a way as not to attract too much attention while the organization is performing in public. While emptying, one need never be afraid of infection. The carbon dioxide, in chemical action with the copper in the horn, will kill all germs.

Removing Sediment

HORNS OF all kinds collect sediment on the inside. This is due to moisture, dust and to the chemical action of the carbon dioxide in the brass inside the horn. Many players of brass instruments pick up a new instrument, find that it blows easily and become dissatisfied with their old one, when all the old instrument needs is a cleaning out. Soaking in a bath tub over night and then flushing out or pouring hot water through the instrument will get out a great deal of the sediment. However, if you want to do a first class job get some standard test ammonia and dilute it three or four times. This, when swished inside the horn with a clean cloth, will remove all the green sediment. After using the ammonia solution the instrument should be washed out carefully and the valves removed and cleaned. How ammonia can be used to continue to work on the metal of the horn.

A certain "trick" well known to professional band men may be found very (Continued on page 383)

Singing Towers

By THEODORE LYON COOK

"How does a carillon differ from chimes?" The carillon consists of twenty-eight or more bells of varying weight and size. Each bell has at least five tones—strike tone, nominal (an octave above), hum tone (octave below), minor third, perfect fifth. These must be in perfect tune with each other before tuning with other bells. The range of these bells is 4 or more octaves of a chromatic scale. A chime has a few bells tuned to the diatonic scale, usually within the compass of one octave.

To go on with the carillon description the bells are arranged in rows, the largest weighing tons, the smallest, only a few pounds. There are many foundries abroad whose names are famous as makers of carillons. Workers therein know that copper and tin are best materials for the bells to give a fine quality of tone. The pitch of each bell is determined by its diameter, the timbre, by shape, thickness and material, the volume of sound, by size and weight.

The carillon is played in two ways. It is played mechanically by means of a huge drum perforated with holes to receive, as it revolves, the pegs attached to hammers that strike outside of the bell. The other method requires a trained player who sits at a keyboard (called a clavier) with wooden bars arranged like the black and white keys of an organ console. Pressing them requires strength, as it is not a finger touch. There is also a pedal-board, similar to the organist. This clavier connection strikes inside of bells. Chords are more effectively played as arpeggios, and upper, smaller bells are in more constant use than larger ones.

For centuries carillons have been an important part of life in The Netherlands and to-day add much to the charm of Holland and Belgium. Here they are often heard on quarter and half hour bells and clock and play a little tune before the hour is struck. There are regular concert carillons. Carillon music often celebrates royal birthdays, national holidays, church

Holy Days, and so forth. They are managed by the town or by the municipal buildings or in churches.

The earliest ones had only four small bells, then eight or ten, automatically played. Later clavier and pedal boards followed, increasing the number of bells. Some carillons were lost in a fire of war, or recast into cannon: Germans destroyed many in the World War.

The best carillonists are good organists. Also one must be a mechanic and electrician to undertake the care of a carillon, since so many carillonists are merely paid to play the clavier and arrange the hammers.

As carillonists vary so much there is little that is written especially for them. In choosing that written for piano, harp or lute, especially if many changes of key occur, rather more than to mutilate it poor effect. Folk songs, anthems and such

like pieces are more adaptable than elaborate operatic selections.

A pre-war list for a carillon tower is as follows: Landing at Antwerp, Ghent, Bruges, Ypres, Courtrai, Tournai, Mons, Oudenarde, Laal, Louvain and Mechlin in Belgium; Amsterdam, Rotterdam, Schiedam, Delft, Hague, Leiden, Haarlem, Alkmaar, Amsterdam, Utrecht, Gouda, Flushing, Middleburg, Veere, Arnhem, Zutphen, Kampen, Groningen, Appingedam. These places are suggested because their carillons are especially fine, though there are many others. The days and hours of playing should be ascertained before arranging a route.

John Denoy who has just played the opening concert on the carillon of sixty bells in City Hall, Albany, New York, is said to be the greatest of carillonists. His concerts at Mechlin and Antwerp are programs of the highest quality. A notable event in 1912 occurred in celebration of his twenty-fifth anniversary as a carillonist.

Notes and Dollars

By GLADYS M. STEIN

IN TEACHING whole, half and quarter notes to very young pupils it is helpful to compare the whole notes to silver dollars, the half notes to fifty-cent pieces and the quarter notes to twenty-five-cent pieces.

The silver dollar contains two half dollars or four quarters, and the whole note has the same division of half and quarter notes. To impress the idea well upon their minds use money to illustrate the explanation. Things children can see and feel they will remember, but words are often forgotten.

\$1.00 the same as a \circ (whole note)

\$0.50 the same as a J (half note)

\$0.25 the same as a J (quarter note)

Then give simple problems in addition and subtraction like the following:

In money $\text{\$0.25} + \text{\$0.25} = \text{\$0.50}$

In notes $\text{J} + \text{J} = \text{\$}$

In money $\text{\$0.50} - \text{\$0.25} = \text{\$0.25}$

In notes $\text{J} - \text{J} = \text{J}$

Even six-year-old children can understand and enjoy this work, and it links their music with their school studies.

Have Patience!

By BLANCHE D. PICKERING

WHEN accepting new pupils it is customary for a short preliminary examination to be given them in order that it may be determined in what grade to place them.

In the past, in several instances, when the writer has asked such pupils to play exercises or pieces recently studied, they have sat at the piano, rigid, afraid to play. Of course, playing for a new teacher would cause some nervousness, but recently another source of the fear was discovered.

It seemed that former teachers had been in the habit of striking them over the knuckles with a pencil whenever they had made a wrong note or used an incorrect finger. Being strict with pupils is, of course, very well, but rather than striking them for every little mistake, teachers should talk to them and tell them the necessity for being accurate. Otherwise pupils will forget that music is a beautiful art and will remember only the unpleasant aspects.

If pupils have fear they will not be able to put expression into their music for their only thought will be the dread of making a mistake. In a word, have patience!

"Lord, what music hast thou provided for Thy saints in Heaven, when Thou afforest them such music on earth!"

—JZAAK WALTON.



Allan Smith Tells His Story

The thousands of musical people who have heard the National High School Orchestra of three hundred and fifteen players, at Chicago, were greatly impressed by the "boy at the tympani." He was Allan Smith, of Detroit, Michigan. THE ETUDE got him to write up his story thus far, but Allan is sure to go much further. Several famous conductors have praised his gifted gifts.

"My start in drumming was accidental. It began in grade school. One day a teacher passed around the class some slips of paper on which were printed a list of all the instruments. She said, 'Those of you who wish to study an instrument, put a dash after the one you would like to play.' I looked over the list and could not decide. So I shut my eyes and made a dash. To my surprise I had dashed out 'percussion.' I was glad to see it so, for a good drummer has always fascinated me. My teacher was Mr. Selwyn Alvey, teacher in the Cass Technical High School.

"From the start to the present I have played in everything but a dance band.

"One of the most comical things I ever witnessed was a colored boy playing a bass drum for a school band. A march started. All of a sudden his attention was placed on some friends in the front row, so he 'put on the dog.' He started swinging the bass drum stick high and wide. The stick slipped and to his surprise he saw it sailing across the stage. Then, instead of picking up a timpani stick or drum stick till the club could be returned, he dashed after it and returned in time to end the piece with a bang.

"Another incident which I thought funny took place at the National Orchestra Camp. Osnip Gabrieliwitsch was our guest conductor that week, and was stopped because Gabrieliwitsch heard one of the flutes play flat. Only two flutes were playing so he started gently to 'bawl out' the second chair man. The second man was a bushy-haired small Scotchman. He looked bewildered and then he spoke up, 'I am sorry, sir, but I didn't play my part.' Gabrieliwitsch saw his error and had a hearty laugh. Still we all loved to play under his baton, because he seemed to play in a symphony orchestra.

"The height of my ambition is to play in a symphony orchestra. My ambition was partly fulfilled this summer when a hundred and thirty boys and girls came together from all over the country to play at the National Orchestra Camp where we performed under some of the most eminent conductors and composers in the country. It was a wonderful summer, and I hope I shall have the opportunity of attending the camp next summer."

Helps to Accurate Counting

By W. L. CLARK

1. Count aloud from the very first assignments.
2. Review each exercise, counting aloud until counting becomes habitual.
3. Study the value of the notes in each exercise before attempting to play the material.
4. Listen attentively while the teacher counts aloud to a new exercise.
5. Remember that, in order to keep accurate time one must be able to read notes rapidly.
6. In each new exercise count aloud while practicing each part separately.

Musical Painting

By JESSIE M. DOWLIN

A COMPOSER in bestowing a title upon his production often presents what is practically a pencil sketch of the desired picture. A little study of titles will convince one of this fact and stimulate a pianist to increased artistic endeavor.

A typical example of color possibility is found in *Chorus and Dance of the Elves* by Théodore Dubois, included in the "Popular Recital Repertoire." The theme opens with the gathering of the elves from the remote corners of Elfland. There is the characteristic darting of the spirit from tree trunk to thicket, some peering from coverts, others swaying gaily on the fern fronds. One hears at intervals the sweet summoning of trumpets and the nimble steps of the little people who hop and skip blithely forward to answer the call to the moonlit glade.

Next comes a rhythmically different movement which confines the melody to the left hand and is decidedly suggestive of a minuet dance. It glimpses the elves moving gracefully through the glades and hears the accompanying intermittent treble of the night wind, with perhaps an intimation of the tinkling comment of a waterfall and the murmurous reply of grasshopper and leaflet.

The spirit dance goes on happily until two heralds, with mingling chorused trumpet notes, leecheth attention. Again comes the characteristically merry darting rush of the little people.

The trumpet summons is evidently a signal that, this being the full of the moon, the marriage of the queen of the elves is to take place, for the ceremony apparently begins at once with a marching chorus of elfin voices which stress a melody in a most delightfully simple and solemnly joyful lift of the stately marches of the world of human kind. This merges into a final concert of tuneful congratulation, in the midst of which more apprehensive elf suddenly discerns that the moon is swinging low in the west.

There is much quick discussion, pranks laughter, a hint of agile dancing beside the elf fire at the rim of the moon, and at last a darting retreat to spry sanctuary before the reality of dawn shall overtake and destroy the charming elfin forms that flit through the realms of imagination.

The Prolific Schubert

By DEEMS TAYLOR

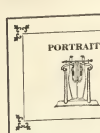
THE FACT that his career ended in his thirty-second year has inevitably caused Schubert to be placed in the tragic company of the masters who died before their work was done. But it is difficult to make Schubert a really tragic figure. No composer who, in fifteen years turned out two symphonies, an opera, a mass of piano pieces and chamber music, and more than 600 songs, is exactly a thwarted genius. He was undoubtedly underrated by his contemporary listeners, but he was none the less popular among them, and seems to have had a reasonably long time.

—McCall's Magazine.

"A teacher should not be continually thrusting instruction into the ears of his pupil, as if he were putting it through a funnel, but after having put the lad, like a young horse on a trot before him, to observe his paces and see what he is able to perform, should, according to the extent of his capacity, induce him to taste, to distinguish, and find out things for himself, sometimes opening the way, at other times leading him to open, and, by showing or increasing his own power, recommending his precepts to the capacity of his pupil."

—MONTAIGNE.

THE ETUDE



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery.—1. Cut on dotted line at left of this page (which will not destroy the binding of the issue). 2. Cut out pictures closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make the musical portrait and biography scrap books, by pasting them in the book by means of the binding of the issue. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

PAUL HINDEMITH

HINDEMITH was born in Hanau, Germany, in 1895. He is thus even now only in his thirty-fourth year, and yet a commanding figure among European musicians—perhaps the most brilliant of the younger German School, as is Arthur Honegger of the French School. His teachers were Arnold Mendelssohn and Bernhard Sekles, with whom he studied at the Hoch Conservatory at Frankfurt-on-Main.

Besides being one of the outstanding contemporary composers Hindemith is one of the best viola players on the continent and often plays in the Amar Quartet in its frequent recitals throughout central Europe. For several years he was leading an orchestra conductor at the Frankfurt Opera House, a position which he filled with the utmost distinction.

Hindemith's style is extremely modern, emphasizing contrapuntal effects and—

degrees—atonality; but in his writings there is never that lack of attractive and plausible ideas which one finds in the productions of most of the modernist composers.

The intelligent music student should be familiar with the names, at least, of the following works of this composer: the three-act operas, "Sancta Susanna," "The Nash-Nash," and "Mörderer, Hope of the Women"; the song cycle for solo voice and piano, "The Young Maiden." The *Sonata for Viola and Piano* is also noteworthy, and the *String Quartet in C Major*, Op. 16, which first brought his name into prominence.

MAUD POWELL.

MISS POWELL (Mrs. H. Godfrey Turner) was born in Peru, Illinois, in 1868, and died in Uniontown, Pennsylvania, in 1920. She was the first American woman to become an internationally successful violinist—truly a distinction. After four years of musical studies in Chicago with William Lewis, she was sent, still a young girl, to Leipzig to receive instruction from Henry Schradieck, famous German violinist and teacher. Thence she went to Paris, where she obtained one of the six vacancies in the class of Charles Dancla. A short time afterwards she met the great Joachim and became his favorite pupil.

Later she toured in England and Germany, returning to the United States in 1885 to appear with the New York Philharmonic Society under the baton of Theodore Thomas. Her subsequent American recitals built up for her a well merited fame. In 1892 she toured Germany and Austria with the Arion Society of New York; in 1893 she played at the World's Fair in Chicago. The next year she organized the Maud Powell String Quartet.

During 1905-06 Miss Powell was in South Africa with her own concert company.

Concertos by such renowned composers as Dvůřák, Tchaikovsky and Arensky were given their first American performances by Maud Powell. Her appearances in music were Max Vogrich and George William Todd; then, at the age of fourteen, the boy was sent to Leipzig, where he studied piano with Reinecke and Zwintscher, as also composition with Jadassohn. The thoroughness of this Leipzig training inevitably left its mark on the future master-pianist. From Leipzig, Hutcheson went to Leipzig (1880) to work with Bernhard Stavenhagen, a Liszt pupil.

After appearing in Germany as a pianist and conductor, Hutcheson went to Baltimore, Maryland, in 1900, as head of the piano/forte department at the Peabody Conservatory, a position he held for twelve years. Following his resignation, he toured for two years in Europe, then returned to America and made his home in New York City. Hutcheson's playing has been ranked with that of the world's greatest performers on the instrument, and on the occasion of his first performance in New York City, such generally conflicting critics as Finck, Krehbiel, Aldrich and Henderson agreed to perfection that there was a pianist to be reckoned with.

Hutcheson's own compositions include a piano concerto, a violin concerto, and many separate piano numbers. He is at present Dean of Graduate Students at the Juillard School in New York.

ROBERT SCHUMANN

SCHUMANN was born in Zwickau, Saxony, in 1810 and died near Bonn in 1856. A boy "all music" from his earliest childhood, he began his career of composer at the age of seven. After preliminary studies at the Zwickau "Gymnasium" he studied law at Leipzig University in 1828, going thence to Heidelberg the next year. Music was rapidly and inevitably gaining the victory over law in the heart of the young man, and, upon his arrival in Leipzig again in 1830, he commenced the serious study of his art under Friedrich Wieck and Heinrich Dorn. Through the use of a mechanical device intended for strengthening the fingers he lost the use of the fourth finger on his right hand, which soon brought an untimely end to his career as pianist. Thereafter he bent all energies to literary and musical composition.

In 1834 he founded, with Wieck and others, the famous *Neue Zeitschrift für Musik*—this being edited solely by Schumann during the years 1835-1844. As editor he championed the works of many young composers, notably of Chopin and Brahms. In 1840 he was made a Doctor of Philosophy by Jena University. Schumann's four symphonies, his piano quartet, his songs—ranking with those of Schubert and Brahms—and his splendid compositions, pioneers in the modern piano manner, will never secure for him an all-important niche in the history of music. His opera "Genoveva," the music to Byron's "Manfred," and his cantata "Paradise and the Peri," are imposing vocal works.

GIOVANNI BATTISTA RUBINI

RUBINI, one of the supreme tenors of all musical history, was born in Romano, Italy, in 1795 and died near there in 1854. His father taught him the rudiments of music, after which he was put under the guidance of a priest named Don Santo who was then organist at Adro. Don Santo, however, soon pronounced him a poor singer on the ground that the latter had not sufficient talent for music.

After numerous engagements in small theaters throughout Italy, Rubini finally was hired in Naples, by a certain Barlaia, to appear in two operas by a contemporary composer who is today quite forgotten. During this time Rubini studied voice with Nozzari. Soon, in Palermo and Rome, he was heard with striking success. His debut in Paris occurred in 1825, when audiences widely acclaimed him the tenor of the future. Following this he returned to Italy and Barlaia. In 1831 he first sang in England, and for the next twelve years he concertized widely there and in France.

A tour through Germany and Holland, with Liszt, was undertaken in 1843; then Rubini went on alone to Russia. After a second visit to the latter country a little later, he took up his abode in Romano, there to spend his remaining years. He built up an immense fortune through his voice, and a fortune which he never dissipated by extravagance.

His florid singing and his use of the vibrato were said to be especially fine, and the range of his voice was phenomenal.

SMALL
No. 3

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

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SUPPLEMENT TO THE ETUDE—MAY 1929



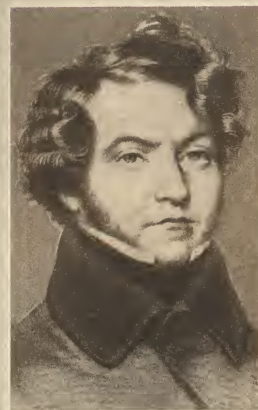
ROBERT SCHUMANN



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A Significant Event in the World of Music

G. Francesco Malipiero, the eminent present day master composer of Italy, recently uncovered this extraordinary work and transcribed it expressly for *The Etude Music Magazine*.

SONATA

BALDASSARE GALUPPI
(1706 - 1785)

BALDASSARE GALUPPI, nicknamed the BURANELLO, was born at Burano, an island near Venice, in 1706 and died in Venice in 1785. He was a pupil of LOTTI, and was one of the most prolific authors of Comic Operas. He wandered all over Europe and travelled even as far as Russia. In 1745 he occupied the post of Maestro di Cappella, in the Church of St. Marks in Venice. He has left us a certain amount of chamber music, and several Oratorios.

The Sonata which we are publishing herewith must have been written in his youth, for the influence of the music of the 17th Century still makes itself felt, but there is a distinct Scarlattiian savour about it.

Allegro, ma con espressione

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Other Music Sections in this issue on pages 333, 369, 401.

mf
a tempo
f
mp
f
p
f
p

f
p
f

EN BERÇANT (LULLABY)

ED. SCHÜTT
espr.

A beautiful harmonic example. Grade 5.

In moto grazioso

espr.
ten.
p
pp
ten.
pp
a tempo
poco rit.
pp
ten.
espr.
a tempo
rit.
cant. e poco moto
mp
cresc. e espr.
p
animando
calando
tranquillo
p
animando
molto rit.
molto tranquillo
molto ritard. al fine
espr.
pp
espr.

BIONDINETTA

WALTER NIEMANN, Op. 101, No. 2

A fine example of the work of this composer. Known as the "German Debussy" Grade 4.

Tempo di Valse, grazioso a capriccio e sempre un poco rubato M.M. $\text{♩} = 66$

p
a tempo
animato (♩ = 66)
marcato
senza Ped.
rall. molto
poco f
rub. scherz.
più allegro
un poco più larg.
espress. mp
rall.
a tempo
pp. suscitando marcato

THE ETUDE

THE ETUDE

poco string.
più p
cresc. più marc.
al rigore di tempo
marcatiss. sfz
marcato
rall. molto
più a più a tempo
cant.
dolciss.
pp. dol. grazioso cant.
a tempo
stacc.
rall.
delicat.
delicat. stacc.
sost.
animato (♩ = 66)
marcato
più f
senza Ped.
allarg.
con fuoco
ff
brillante
ffz

MYSTIC PROCESSION

A fine bit of modern writing; logically developed. Grade 6.

LOUIS VICTOR SAAR, Op. 122, No. 3

Misterioso e sostenuto

a) C and $\frac{3}{4}$ used in alternation.

ppp (u. c.)

poco marc.

pp

poco marc.

poco marc.

p (t. c.)

mp

poco

cres.

do

a) C and $\frac{3}{4}$ used in alternation.
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sempre cresc. ed. animando

f

molto cresc. ff

allarg.

fff

a tempo

sempre ff

marc.

mf

dim.

dim.

sempre

p (u. c.)

più p

gva basso

pp

poco rit

a tempo ppp

Colorful and broadly melodious. Grade 4.

INTERMEZZO

F. BECK - SLINN, Op. 36

Con moto M. M. ♩ = 108

Fine

simile

stretto

sonore

D.C.

ff poco

poco

rall.

allargando

rit.

LITTLE CHINK
MUSICAL RECITATION

HELEN WING

MILDRED MERRYMAN

Moderato

p

1. Chink, Chink, Chi-na-man named Chow - Chow
2. Once came a big bear Woof! Run, Run!

Lives all a-lone with his dog Bow - Wow Sits and drinks his tea all day, Out of a Tea Pot, Chi-nese way!
Poor lit-tle Chink, Chink have no gun, But he such a brave boy, He no fall! He shoots him down with his pigwigtail!

Refrain

rall.
Chi-nese girl thinks he's just right, She sings to him with all her might; Lit-tle Chink, Chink, Chink, I think, think, think, You must be
rall.
Chi-nese girl thinks he's so smart, She sings to him with all her heart, Lit-tle Chink, Chink, Chink, I think, think, think, You must be

wise.
Lit-tle Chink, Chink, Chink, When you wink, wink, wink, With your fun-ny lit-tle bead-y lit-tle eyes. Lit-tle

Chink-Chink-Chink, I love-a, love-a you, Let's you mar-ry me. And I'll mar-ry you! Lit-tle

Chink-Chink-Chink, what do you think, What do you think? I saw you wink! Lit-tle Chink. Lit-tle Chink. *ad lib.*

THE ROAD OF USED-TO-BE

FREDERICK H. MARTENS

DOROTHY STEWART

Moderato

To mem-ry the past un-clos-es its gold-en and glam'rous glow, And
There's no road, how-ev-er wind-ing That does not at ver-y last Lead

spring-time re-news the ros-es That blos-som'd in the long a-go. And each
back where the heart is find-ing, The treasur'd joy that fills the past Where each rose in its un-fold-ing Spills

fragrance un-for-got-ten that en-dears, And each rose for us is hold-ing The perfume of the heart remembered years. O the

sky is turquoise tint-ed Is when love's first kiss was mint-ed, And mem'ry sounds the ech-o of the bird song floating free, Wak-ing

all the olden rapture in the soul of you and me, When in dreams we walk to-gether, down the Road of Used-to-be.

THE ISLE OF BEAUTIFUL DREAMS

MARGUERITE MILLER

GEOFFREY O'HARA

Alla barcarolle, con espress.

1. Have you heard, dear heart, of a 3. Have you heard, dear heart, there is

beau-ti-ful isle, An isle in a mys-ti-cal sea, Have you heard, dear heart, that our
com-ing a day, We'll step in a mys-ti-cal boat, And we'll sail far a-way where the

wish-es come true, The weath-er is fair, and the skies are blue, And the moon com-ing up on the waves make a trail, A
skies are so blue, To the won-der-ful land where our dreams come true, Far a-way o'er the path of the

fleec-y white path like a fair wed-ding veil. white moon beams, That leads to the isle of beau-ti-ful dreams.

2. Have you heard, dear heart, it's a-way in the west, The west with its clouds of gold, Where the

MARCH OF THE NOBLE

FREDERICK KEATS

Arranged for four hands in deference to many demands.

SECONDO

Maestoso moderato M. M. $\text{♩} = 108$

The musical score for the second part of 'March of the Noble' is written for four hands (two staves). It begins with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The tempo is 'Maestoso moderato' with a metronome marking of 108 quarter notes per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). It also features performance instructions such as *Fine*, *cresc.* (crescendo), *molto cresc.* (very much crescendo), *rit.* (ritardando), and *D. C.* (Da Capo). The piece concludes with a repeat sign and a final cadence.

MARCH OF THE NOBLE

FREDERICK KEATS

Maestoso moderato M. M. $\text{♩} = 108$

PRIMO

The musical score for the first part of 'March of the Noble' is written for four hands (two staves). It begins with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The tempo is 'Maestoso moderato' with a metronome marking of 108 quarter notes per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). It also features performance instructions such as *Fine*, *cresc.* (crescendo), *molto cresc.* (very much crescendo), *rit.* (ritardando), and *D. C.* (Da Capo). The piece concludes with a repeat sign and a final cadence.

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MUSICAL HOME READING TABLE

Continued from page 332

wski, at least five or six continued have to follow my beat whether they liked
infernal improvising, playing of my tempo or not.

This was greeted with a roar of approval, and we now settled down to the work of rehearsing as solemnly as if these prima donna of the ivories were orchestral conductors, and not mere piano players. New York Musical Union. Order followed anarchy, and the results achieved were not without higher artistic interests, especially as I detailed such accomplished and routine musicians as Harold Bauer, and the late, great, and great Gubrilowitch, to use their own discretion in 'orchestrating' the 'Dances.' Gubrilowitch, for instance, reserved for himself the entrance of the 'brasses; Bauer invested some of the more delicate portions with agile runs of the fingers, and Gubrilowitch himself initiated the kettle drums and cymbals with thrilling effect.

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(Continued from page 339)

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MASTER DISCS

(Continued from page 350)

glorified image of the composer himself. The substantiation of this claim is unquestionably set forth in the fifth part of this work, where the *Hero's Works of Peace* are heard. In this section Strauss requires from his own works, and "industrial commentators have discovered twenty-three of these quotations."

This tone-poem is divided into six connecting parts. The first, called *The Hero's Introduction*, is a chivalric and noble, wide-arched phrase of extraordinary breadth and energy. The second, called *The Hero's Encounters*, bespeaks his dissenters who are unquestionably "an envious and malicious crew, rich in all uncharitable-ness." The third, called *The Hero's Helpmate*, reveals the lady at first as coquettish and capricious, but later more serious. Then, says Lawrence Gilman, the celebrated critic, "the orchestra breaks into one of the most magnificent love-songs in all music." Part Four is *The Hero's Battlefield*, where he conquers only to find the world indifferent to his victory. Part Five has been mentioned above. Part Six is *The Hero's Retirement from the World and the End of his Strivings*. Here, the music tells us we are "reading us into the consoling presence of the beloved one. The peace bejeds upon the Hero." The close is peaceful and benign. (Victor Album, No. 44, five discs).

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A OTHER FINE reading of Brahms' First Symphony has been issued by

LETTERS FROM ETUDE FRIENDS

For More Systematic Practice

To THE ETUDE:
The following plan was devised to promote more systematic practice. First, divide my students into groups according to their reading. Then, I have a list of pieces (to grade) on an attractive poster. At lesson hour each student presents his book in which I have previously written his lesson plan. The child plays each part of his lesson (technic studies, scales and pieces) I put a grade under each heading. If the average of the four grades does not fall below 80 per cent a large gold star is placed beside the child's name on the poster, with the grade received written underneath. This method stimulates the students of each group to practice their lessons. At the end of every three months all of these students are given a certificate of honor. The children are selected to judge at the end of the year. It seems to incite much progress. I desire to deeper into the child's musical performance, and this parental plan in turn directs the child to keep a record of the results. Then those prospects who are not responding up to the mark are not taken ready to a longer letter, yet an appeal should not be so short as to soon quit. It should have the "get well" effect. It should be written interestingly, with the child's name, and to induce action on his part. This makes extremely easy for the use of short, simple words.

The child should be made to see the advantages of a musical education. The parents must be made to see that the child can not only learn to play, but that the child can also be a musician. The child should be made to see that the child can also be a musician. The child should be made to see that the child can also be a musician.

Personal Letters Will Win Pupils for the Music Teacher

To THE ETUDE:
Some teachers, in guiding pupils, of course, prefer to depend upon the music itself. But I believe that a letter, which suggests a policy of new students, but is not written with the child's name, is a letter which is written with the child's name, is a letter which is written with the child's name.

Columbia. It is played by the Royal Philharmonic Orchestra under the direction of Felix Weingartner. This eminent conductor is an efficient musician who knows where to bestow solidity, vivacity or that touch of lightness to a score of epic greatness. His is a loving hand—to be so to seem to us—guiding the Brahmsian melodies through a most delicious performance. Stravinsky's famous reading of this work is indubitably a wonder performance, but because of its plangency, his concept will bear repetition, in the long run, less favorably than Weingartner's more conservatively reading. It would be well, perhaps, for those who love this work to own both sets. Then the performance which fits the perfect mood could be better appreciated (Columbia Album No. 103, five discs).

True Etude wishes to recommend the following: *Vienna Blood and Voices* of Johann Strauss Waltzes, played by Victor disc, No. 6903; *Gold and Silver Waltzes and Acceleration Waltzes* (on Odeon disc, No. 3244); *Ecstasy Waltzes and Sauterelle de Marie* (on Odeon disc, No. 3245). All four of these are by the same great "Waltz King" and are played by Dajos Bela and his famous Viennese Salon Orchestra. The Odeon disc, No. 3, contains *Leonore Overture*, by Hertz and the San Francisco Orchestra (on Victor discs, Nos. 6906-6907).

My proposition will easily cause the child to decide in favor of lessons. But how many the practice. First, divide my students into groups according to their reading. Then, I have a list of pieces (to grade) on an attractive poster. At lesson hour each student presents his book in which I have previously written his lesson plan. The child plays each part of his lesson (technic studies, scales and pieces) I put a grade under each heading. If the average of the four grades does not fall below 80 per cent a large gold star is placed beside the child's name on the poster, with the grade received written underneath. This method stimulates the students of each group to practice their lessons.

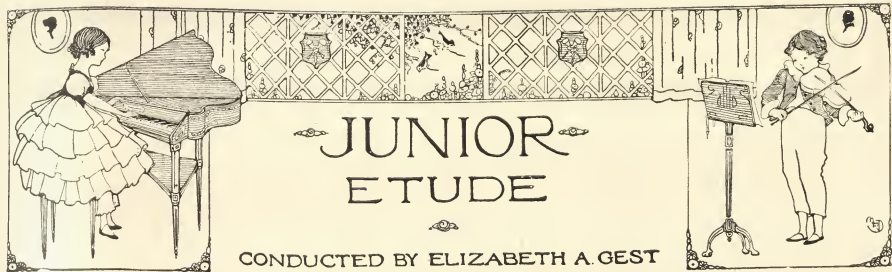
The personal letter will serve materially to keep the ambitious student more content. It is a letter which is written with the child's name, and to induce action on his part. This makes extremely easy for the use of short, simple words.

The child should be made to see the advantages of a musical education. The parents must be made to see that the child can not only learn to play, but that the child can also be a musician. The child should be made to see that the child can also be a musician.

Some teachers, in guiding pupils, of course, prefer to depend upon the music itself. But I believe that a letter, which suggests a policy of new students, but is not written with the child's name, is a letter which is written with the child's name.

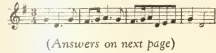
THE ETUDE

THE ETUDE



??? ASK ANOTHER ???

1. What is meant by *feante*?
2. What was the nationality of Handel?
3. Who wrote the opera "Madame Butterfly"?
4. What is a rest?
5. When did Bach die?
6. What is an augmented fourth from G?
7. What are the instruments in the wood wind section of a symphony orchestra?
8. For what is Gluck noted?
10. From what is this taken?



(Answers on next page)

The Little Fingers

By STELLA WHITSON-HOLMES

For little fingers want to play
I on a keyboard white.
To learn their lessons properly,
They played with all their might.

And now, I'll tell you how they looked,
For they were young, you see;
And all were very different,
Like those of you and me.

First, one was short and very broad,
And strong, you'd better know!
I very loud and heavy tone,
He'd make with every blow.

The next could lift himself so high
He'd feel himself quite free,
And he was longer, and he moved
Quite independently.

The third was quite a giant tall,
But could not quite so high
Unless he had the company
Of one quite closely by.

But one, so rightly broad was he,
His playing was so poor,
The arm must throw some weight on him
To strengthen him some more.

And one so dainty and so small
Was neither weak nor strong,
But was a lazy little chap,
Who yet must plod along.

These little troubles, as you see,
So different and so many,
Are quite the same for you and me,
As for our John and Mary.

Five-finger studies all must play,
To independence yet,
Who knows, may come, but that some day
They'll render classics yet!

Music in Other Lands

By HELEN OLIPHANT BATES

"Oh Mother!" cried Nancy, as she returned from her lesson in great excitement, "I have won the medal for the best work this year!"
"I'm proud of you, Nancy," replied Mrs. Clemens, "and because you have worked hard all year, I'm going to take you on a big trip to see and hear some of the music in other parts of the world."
So, days of preparation, packing and sailing rushed by, and before long Nancy and her mother were drawing into the beautiful harbor at Naples. They went first to see the museum where the relics of Pompeii are kept. Nancy was quite bewildered at the many things to study.
"Here, little lady," said the guide, "are some tickets that were used way back in the days of Pompeii, years and years ago. You see, they are carved in stone. Not like our paper tickets today, are they? These little skulls were tickets for those who did not pay for their tickets and were called 'dead heads.' The very violin tickets for those who sat near the stage. These plain round ones were for those who sat further back on the first floor, and these pigeons were for those who sat in the gallery or 'pigeon roost.'"

When Nancy and her mother were ready to go, they stepped right from the hotel onto the gondolas, and the gondolier rowed them into the grand canal. Here they saw several serenade gondolas which were made with a platform and were used with Japanese lanterns. The gondolier rowed down the canal, and near one of the serenade boats and lined up alongside some of the other gondolas that had come to listen. One of the performers on the platform of the serenade boat was singing strains from the opera, "Rigoletto."

As the gondolas rocked in the waves they seemed to keep time with the music and with each other. After several songs had been sung by different members of the serenade company, a man from the serenade boat stepped from one gondola to another passing the hat to all the listeners for voluntary contributions. After the hat had been passed some of the gondolas drew out and went away, leaving room for new-comers who were waiting to draw up close. All who remained would be expected to make another contribution when the hat was passed again.

From Naples Nancy and her mother stepped up to Pisa, the city which is celebrated for its leaning tower. But Pisa has other wonderful things besides the leaning tower, and one of them is the Baptistry, a beautiful building constructed by a great deal of hand carving in both wood and stone. When Nancy and Mrs. Clemens entered the Baptistry, the guide sang the notes G, E, G. The echo sound like the tone of a sweet organ playing a chord. Nancy could hardly believe that the full, rich chord which she heard had

to the falsetto voice which is above the compass of the natural voice. Flag throwing is a sport of the Swiss people. The idea is to throw the flag high in the air in as many positions as possible. It is considered quite a disgrace to let the flag fall instead of catching it as it comes down.
"Oh it is wonderful," said Nancy to her mother, "to see the customs, and hear the music of other nations!"

"Are we going to the concert in a gondola?" asked Nancy excitedly.
"Yes, we shall go in a gondola," replied her mother, "and we shall stay in the gondola all during the performance."

"My that will be funny, to have your seat at a concert in a gondola!" said Nancy.

The Thump Twins and the Expressionnaires

By EUGENIE F. GLUCKERT

"Dorothy!" pleaded Mrs. Black, "please do stop that awful thumping. I always get such a headache when you practice. You are only hurting yourself, besides making everything you play sound alike and dull."

"But, mother, I can't help it. My fingers just go that way," answered Dorothy, commencing "twinkle twinkle little star."

That afternoon, while she was reading, her mother's words came back to Dorothy and, try as she might, she couldn't forget them or get interested in her book. Suddenly she found herself sitting by a roadside listening to an awful thumping. She looked quickly about and saw two funny, fat boys, one black, the other white, like piano keys, coming toward her.

"Hello, Dorothy," exclaimed the white one, when they had come up to her. "Greetings to one of our best friends!"

Noting Dorothy's look of surprise, the white one said: "Why don't you know us? My name is Bing, and my brother's is Bang. We are the Thump Twins."

"By the way," interrupted his brother, "how about your coming home with us for supper, Dorothy?"

Dorothy agreed. Each took a hand and thumped, thumped down the road in the direction of a very tiny cottage. When they arrived Dorothy saw that it stood in the midst of an untidy garden fenced with lars of music. Music notes were planted all over, almost growing wild; and the funny part of it was that they all looked alike, though their stems were different. The front door to the cottage was a G clef, while the rear door was a Bass clef. The curtains were sheets of music.

The twins' mother resembled a large, long piano, and, they called her Boom. She immediately set about getting the supper, but she made so much noise when she set down the various pots and pans and dishes that the house fairly shook and Dorothy began getting a headache. The two boys showed her over the cottage until the meal was ready.

(Continued on next page)

Choirmaster's Guide

FOR THE MONTH OF JULY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

| Date | MORNING SERVICE | EVENING SERVICE | |
|---|--|---|--|
| S E V E N T H | PRELUDE Organ: AllegrettoComette Piano: CanzoniatoMajor OldenH. S. Marks | PRELUDE Organ: Valley of Dreams.....Hopkins Piano: Peace at Evening.....Lautenschlaeger | |
| | ANTHEMS (a) He Shall Feed His FlockHandel/Hamlin LordLutkins | ANTHEMS (a) The Angels' Song.....Wagner/Hamlin (b) His Anxious Hand.....Hamlin | |
| | OFFERTORY Saviour, Lead Us Shepherd LeadH. S. MarksMohr | OFFERTORY Jesus, Lover of My Soul.....Rockwell (Duet) | |
| | POSTLUDE Organ: March Processional.....Lander Piano: Warriors' Song.....Heller | POSTLUDE Organ: Triumphal March.....White Piano: By the Brook.....Reinfelder | |
| | PRELUDE In the Shadow of the Old TreesSchubert Piano: Autumnal Song.....Oberholzer | PRELUDE Organ: Moonlight on the Lake.....Marks Piano: Day's End.....Postwinsky | |
| | ANTHEMS (a) Love ThyselfSturzer (b) O Lord Yield Us Up, Father, Thy (Thy's voice) | ANTHEMS (a) Lord of Our Life.....Timmings (b) My Soul is Afloat in God.....Roberts | |
| | OFFERTORY Be StillWooler (A. 8650) | OFFERTORY Saviour, Breathe an Evening BlessingHyatt (S. Solo) | |
| | POSTLUDE Organ: AndanteTimmings Piano: LarghettoMount-Schmitt | POSTLUDE Organ: Church Festival March.....Stalla Piano: The Broken Melody.....Blaze | |
| | T W E N T Y - F I R S T | PRELUDE Organ: ElegyLacey Piano: Sleep My FriendSchubertUnfinished Symphony | PRELUDE Organ: Tender Thoughts.....Engelmann Piano: All Nature's Lullaby.....Strang |
| | | ANTHEMS (a) Near Thy Father's Throne.....Pike (b) Ve Realm of Joy.....Pike | ANTHEMS (a) The Word of Prayer.....Culman (b) Lead Us, O Father.....Roberts |
| OFFERTORY The Lord Is My Light (Duet)Amhrise (S. Solo) | | OFFERTORY I Shall be Satisfied.....Hyatt (S. Solo) | |
| POSTLUDE Organ: Introduction of Act III.....Lakeney Piano: Alla MarciaWagnerSchyter | | POSTLUDE Organ: Processional March.....Stalla Piano: Wanderer's Night Song.....Heller | |
| PRELUDE Downs of Peace.....Williams (Violin, with Piano)Organ | | PRELUDE Organ: An Old Portrait.....Cooke Piano: RomanceRachmanoff | |
| ANTHEMS (a) Hold Not Thy Tongue, O GodMcDonald (b) There is a Land of Pure DelightMerrison | | ANTHEMS (a) O Sing Unto the Lord.....Ruimes (b) EventideLambrecht | |
| OFFERTORY We Thank Thee, O Father.....Barrell (S. Solo) | | OFFERTORY SerenadeRothemann/Hartmann (Violin, with Piano or Organ) | |
| POSTLUDE Organ: Poupote Pomposo.....Schuler Piano: Stand Up for Jesus.....Wells-Martin | | POSTLUDE Organ: My Heart, Thy Sweet Love Piano: CavatinaSaint-Saens-LemareRaff | |

Anyone interested in any of these works may secure them for examination upon request.

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THE ETUDE

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Fun for All, by A. Louis Scarmolin.



The following paragraph will interest you. It is from an article, by Lilian Vandevere, which appeared in a recent issue of THE ETUDE.

"Participation in the toy orchestra was the best sort of training in the accurate attack and release. A triangle, drum beat, gong chime from the triangle, stand out so clearly that the small player, in his childish bewilderment, every effort to prevent a repetition of mistakes. All this drill, besides being interesting, is invaluable in developing ideals of clear, precise work along all musical lines."

Song Birds Return, by Wallace A. Johnson

If your eyes are bright

ones you will see the straight line over the notes on the second beats of measures one to four; and if your brains are alert, once you will remember that this straight line denotes an accented note. The bass melody in the middle section is simple to play, but must be made to "sing."


Swing High, Swing Low, by Walter Rolf

delighted audience among its readers.

Skipping on the Lawn by Robert Nelson

Strange as it may seem, the only really hard measures in this little sketch are the two introductory ones. The first two notes are played with the right hand, the next two with the left, the third pair with the right, and the last bass note with the left.

Correct phrasing—especially



The piece is in two sections, both equal length (sixteen measures), and then the

Sanskrit Department, M. A. 1933.



Spanish Dance, after Moszkowski.

clap, clap, clap, of castan-
those queer little wooden
struments of percussion, a pair of which
lancer holds in each hand.
In the thirteenth and fourteenth meas-
ure there is special phrasing that you are to not
The first theme of the dance is in C,
second is in A minor. In the latter, bring

Listed below are the names of the

By R. I. C.

the teacher suggested that the right hand should listen to the left hand, holding it until the left hand was ready.

as produced and one more problem solved, which might have hindered the fainty miss from reaching music land.

THE ETUDE

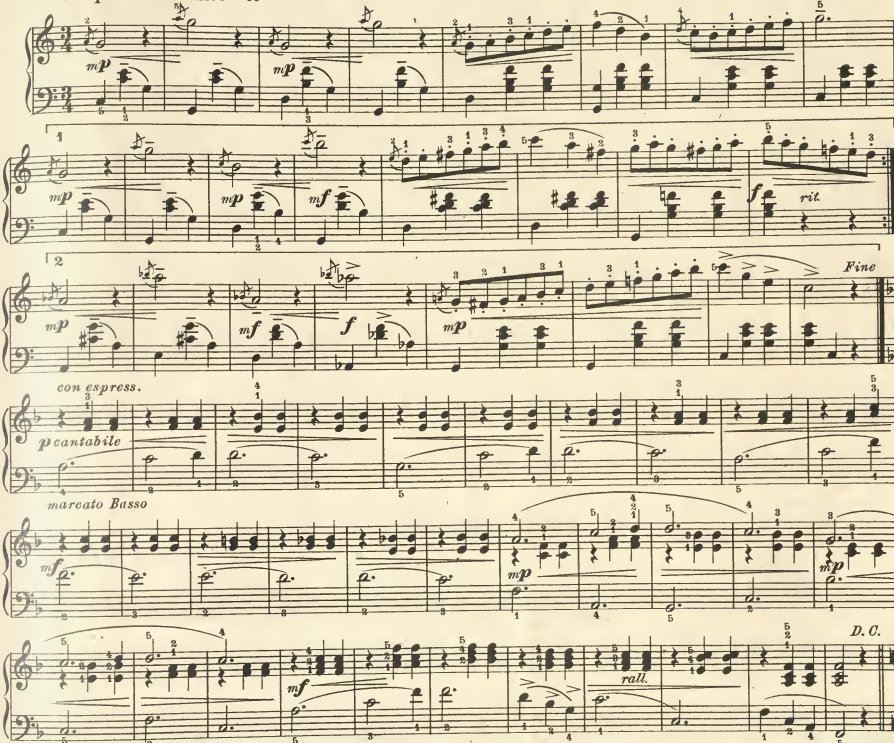
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SONG BIRDS' RETURN

WALLACE A. JOHNSON,
Op. 115, No. 1

A study in grace notes. Grade 2½

Tempo di Valse M.M. $\text{♩} = 60$



Copyright 1924 by Theodore Presser Co.

The very easiest piece. Grade 1

SWING HIGH, SWING LOW

WALTER ROLFE



Copyright 1925 by Theodore Presser Co.

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Other Music Sections in this issue on pages 333, 361, 369

International Copyright secured

A study in rhythm and the
staccato touch. Grade 2.

SKIPPING ON THE LAWN

ROBERT NOLAN KERR

Sprightly M. M. $\text{♩} = 108$

Copyright 1928 by Theodore Presser Co.

Grade 2.

SPANISH DANCE

After M. MOSZKOWSKI

Allegretto

British Copyright secured

THE ETUDE

THE ETUDE

THE SONG OF THE SEA SHELL

MAY 1929 Page 403

ELLA KETTERER

To be played or sung. Grade 1.

Allegro moderato

1. Oh! I'm a lit-tle sea - shell, Singing a tune for you, dear child I'll tell you of my trav - els, Out on the o - cean,
3. I've seen the pret-ty mer - maids, Rid-ing the waves so far from land, And now, I'm simply rest - ing Up on the sil-ver

1. Fine wild... 2. I sing of ships, That sail the seas, Far they rove, Of pirates, bold, With stolen gold Treas-ure, trove...
sand... p

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REGIMENTAL PARADE

CHARLES E. OVERHOLT

A real "military march" Grade 2.

Allegro non troppo M. M. $\text{♩} = 144$

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FUN FOR ALL

For Rhythmic Orchestra

A. LOUIS SCARMOLIN

Allegro

For Rhythmic Orchestra

A. LOUIS SCARMOLINI

Sand Blocks

Triangle

Tambourine

Castanets

Cymbals

Drum

Allegro M.M. = 126

con brio

Piano

mf

f

D.C.

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The Helpful Word

By LUCILLE NANCY WAGENFELDT

MANY A PUPIL does not advance quickly in his study of music because he has become discouraged. This discouragement makes him disinterested in his work and leads to unstable results. The reason for this is that the lessons that so often causes this is missed lessons or lessons taken irregularly. This not only makes the student become indifferent but also has a great tendency to cause him to lose his confidence. One of the things would missed lessons have this effect?

Because, when a lesson is missed, the child has nothing that is new for him to look forward to and conquer. There may be room for improvement in the work, but it is the new one which creates his interest. He is given a new piece. His teacher plays it for him. It is pretty. He naturally becomes anxious to get to work on it as a business. One of the reasons for this is for the enjoyment of his friends and relatives.

Suppose several lessons have been missed and there are no new pieces or etudes, not even a new scale. The old ones have been played over and over. He is now merely "practicing his hour." The incentive and desire are both gone.

I have found the following method successful in encouraging and recreating interest for the student. When the student's hour will appeal to the pupil. Then, when he comes for his lessons, instead of giving the usual instruction, take that period for supervised practice. Let the student practice in practice on account of missed lessons, the pupil has undoubtedly fallen into some bad habits. Forget the old work and start him on something new. Let him practice the new and give him a new incentive. Show him the correct way to study as his idea of practice may be somewhat lazy. Incorrect practice may also prevent advancement and make him become discouraged.

At the end of the lesson period the pupil will be able to see that much has been accomplished. Encourage him in what he has learned during this one period. Have him take this lesson which he has been practicing with you (maybe with something

What Makes Counting Aloud Difficult

BY MARY WATERS

CERTAIN experience has taught the writer to be very patient with pupils who seem to be willing but not able to count aloud.

The first light on this subject came from watching a little girl whose fingers fluttered rather uncontrollably while playing scales. Too, the child did not talk very plainly but with a slight impediment of speech. It was almost impossible to keep her counting aloud, although she had a very good sense of time while playing.

So the teacher's thought took this course: "This pupil lacks a proper correlation of mind and nerves. In other words, she has poor muscular control. She is amiable, willing and tries to be obedient. The trouble is not in her disposition. She is very musical."

"There must be a poor connection along the nervous electric system like a poor connection on the telephone."

In reaching this conclusion the teacher advised the girl's mother to encourage her to "speak pieces," recite the multiplication table and spell *aloud*, also to help her engage her hands in cutting out pictures.

entirely new added to it for him to work out for himself) and study it at home in the way you have shown. Impress upon him the importance of having his lesson regularly, and having a regular period every day for practice.

The story is told of George Frederick Handel who, when a very small child, showed a great tendency toward music. His father, wishing his son to become a lawyer, did not care to have this interest grow and did everything in his power to thwart it. So great was his opposition that Handel was not allowed to attend school, for there children were taught the scales. No member of the family was permitted to make any music in the home, and the child was forbidden to visit any house where music could be heard.

There was one of the family group undoubtedly his mother, whose heart was touched. She determined that little George's life was not to be entirely without music. A dumb spinet was smuggled into the garret. It is called a "dumb spinet" because the strings were muffled in such a way that Handel could hear the music but it could not penetrate beyond the walls of the room. It was here that he did his practicing.

After this had been going on for some time, and Handel was seven years of age, he went with his father on a journey to the Duke of Saxe-Weissenfels. His father did not wish him to accompany him, but so great was his determination to go that he ran after the coach in which his father was traveling. His father, seeing his persistence, finally yielded. When he arrived at the palace of the duke, he played on the chapel-organ. This attracted the duke's attention, who was astonished at his ability and advised his father to engage an instructor for him.

Every musician has heard of Handel and it is because of the encouragement he received from his mother as a wee child from the duke and others, that he developed into one of the world's greatest musicians.

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